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MAGAZINE

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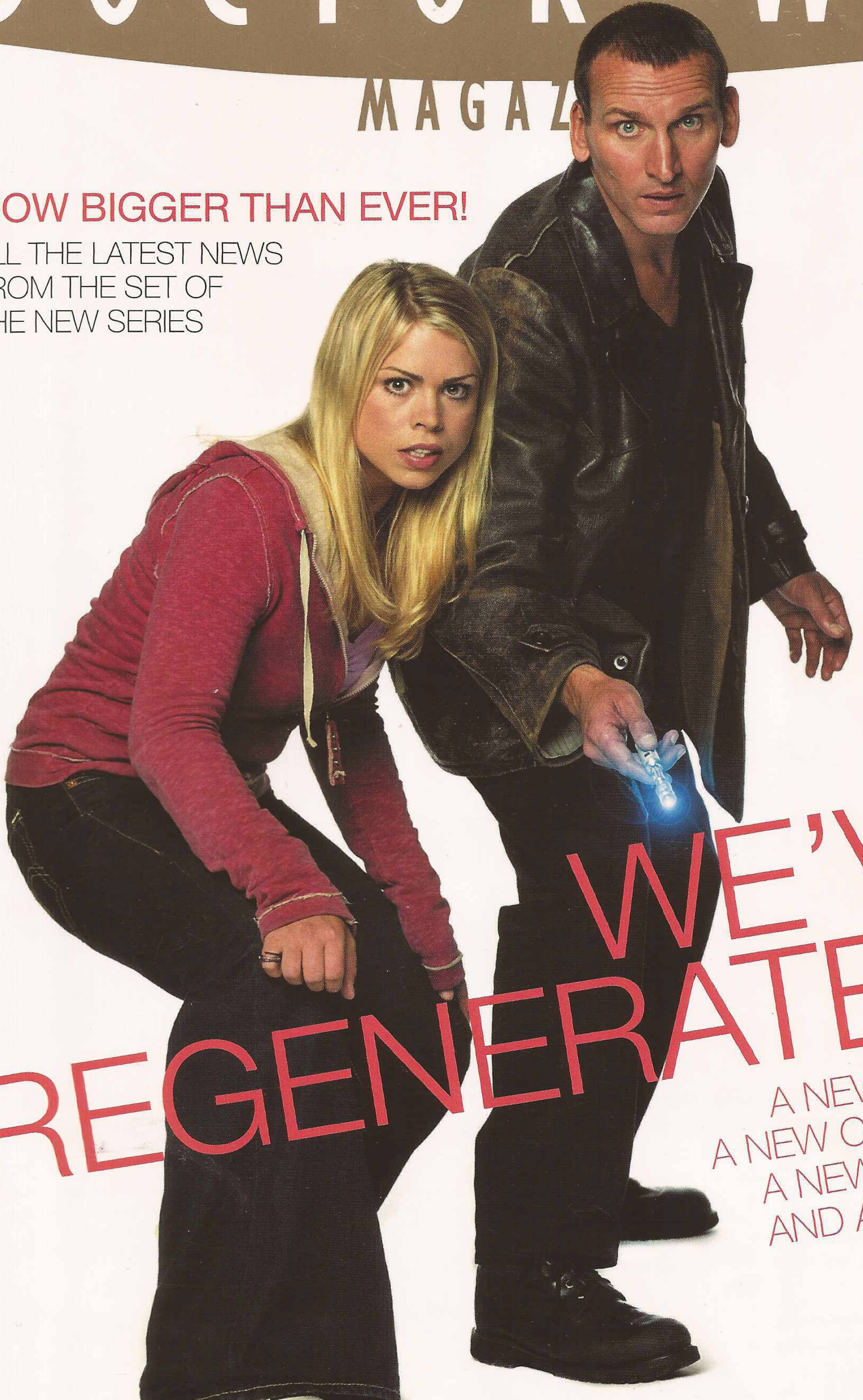
SERIES AUTHOR **PAUL CORNELL** ON WRITING FOR THE NINTH DOCTOR

THE CREATION OF **THE CYBERMEN** EXPLORED IN 'THE FACT OF FICTION'



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352 DOCTOR WHO MAGAZINE PHIL COLLINSON | PAUL CORNELL | ANDREW CARTMEL | THE TENTH PLANET THRILLING ADVENTURES IN TIME AND SPACE

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DWM352 PULL TO OPEN...

EDITOR'S LETTER

HAPPY NEW YEAR AND WELCOME TO the new-look **DWM**. We hope it meets with your approval. Glossiness, bigness and colourfulness aside (plus the excitement of *that* cover – at last!), regular readers will notice that we haven't made many sweeping changes to the magazine's content. That's because this relaunch issue is just the start of a gradual evolution for **DWM** throughout 2005. As the new series gets closer, we're going to be devoting more of our pages to coverage of this immensely exciting show, and we have plenty of new regular features in store for the months of transmission and beyond.

As you'd expect from the BBC's official magazine, you'll find the very best coverage of *Doctor Who* in the pages of **DWM**, and we've been given unprecidented access to the new series' set and cast. This issue's interview with producer Phil Collinson should give you a taste of things to come – believe us, you need look no further for the most in-depth coverage of all things *Doctor Who* during 2005.

As ever, here at Panini Towers, we're anxious to hear your views on anything and everything *Who*-related, and now that my little pearls of wisdom have shifted to the contents page, there's more room for your comments in *DWMail*. I'd end by saying 'let us know what you think of the new-look magazine but knowing you lot, the letters are already in the post...

Clay

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COVER STORY INSIDE NUMBER TEN

12 As the countdown to the new series begins in earnest, **DWM** meets a man who's right in the thick of things – producer Phil Collinson. Find out what goes into the making of a flagship BBC show, and what we can expect to find inside the new-look TARDIS...

18 THE TIME TEAM
Our intrepid group visit renaissance Italy in *The Masque of Mandragora*, and bid a tearful farewell in *The Hand of Fear*.

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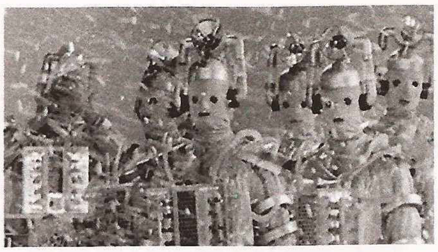
Alan Barnes visits the South Pole to document the first appearance of the Cybermen in 1966's *The Tenth Planet*.



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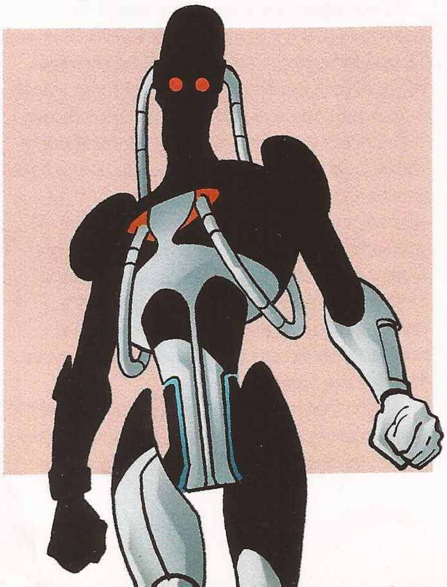

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We speak to new series writer Paul Cornell about his lengthy *Doctor Who* career and finally bringing the Doctor back to TV.

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Seventeen fascinating new series facts from Russell T Davies!

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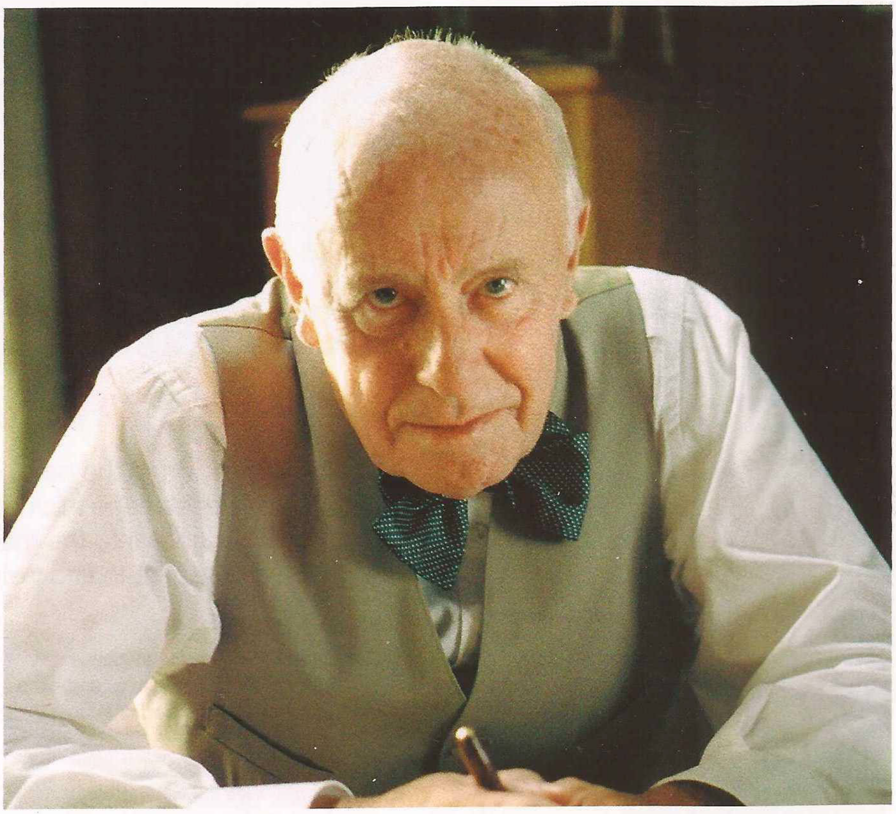
GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

EXCLUSIVE! FOUR OF THE UK'S FINEST COMEDY TALENTS SIGN UP TO STAR IN THE NEW SEASON...

WE DON'T BELIEVE IT!



THE *DOCTOR WHO* PRODUCTION TEAM has revealed to **DWM** four high-profile guest stars who have signed up to appear in the new season.

Firstly, **Richard Wilson** [right] will make a guest appearance in the two-part adventure, *The Empty Child*. The 68-year-old actor – infamous as cantankerous pensioner Victor Meldrew in sitcom *One Foot in the Grave* (1990-2000) – will play the mysterious Doctor Constantine.

Doctor Who producer Phil Collinson tells us, "This is a tremendous coup! BBC1 audiences already know Richard from his many years starring as David Renwick's classic creation, Victor Meldrew. A TV legend in his own right! And in the acting profession, Richard is equally well known as a hugely respected theatre director. The part of Dr Constantine is both chilling and thrilling, and having Richard on board raises this two-parter to new heights."

Besides his ten-year stint in *One Foot in the Grave*, Wilson has a huge string of television credits to his name, including *Some Mothers Do 'Ave 'Em* (1978); *The Sweeney* (1978); *Selling Hitler* (1991); *The Trouble With Mr Bean* (1991); Inspector Morse (1992); *Gulliver's Travels* (1996); *High Stakes* (2001); *Life As We Know It* (2001); *Born and Bred* (2004); and *King of Fridges* (2004). He has also starred in several films including *Whoops Apocalypse* (1986); *Carry On Columbus* (1992); and *Women Talking Dirty* (1999).

"I'm surprised we've got such a big star for the part, and delighted we've got such a great actor," writer Steven Moffat tells **DWM**. "Yet again, it's a demonstration of the level this show is being pitched at. The casting is amazing."

BBC Wales has also revealed that **Zoë Wanamaker** [below] has signed on for a role. The nature of her part is still shrouded in secrecy – suffice to say, tabloid rumours from November, which had her cast as a hostage in an abandoned, futuristic London, are completely untrue! The actress has a huge number of television credits under her belt, including *Edge of Darkness* (1985); *Prime Suspect* (1991); *Love Hurts* (1992); *The English Wife* (1995); *Leprechauns* (1999); *David Copperfield* (1999); *Gormenghast* (2000); and *Miss Marple* (2004). For the past four years she has played Susan Harper in popular BBC One sitcom *My Family*. Her film credits include *Wilde* (1997); *Harry Potter and the Philosopher's Stone* (2001); and *Five Children and It* (2004).

"Once again, it's a joy and a delight to announce this casting news," says Phil Collinson. "Zoë is famous for her role in BBC One's top-rating sitcom *My Family*, but her dramatic range knows no bounds. I remember particularly her outstanding performance in the very first *Prime Suspect*, and the hugely successful drama series co-starring Adam Faith, *Love Hurts*. And, of course, she's a Quidditch expert, after her appearance in the first *Harry Potter* film! But *Doctor Who* allows Zoë to use her wonderful skills in a completely new way. But I'm not giving away any more – it's just one of the surprises we're keeping up our sleeves for the forthcoming series..."

Simon Pegg [right] has also joined the TARDIS team, making a guest appearance in Episode 7, *The Long Game*. The 34-year-old actor, who co-writes and stars in Channel 4 sitcom *Spaced* (1999-2001), has amassed an impressive string of television credits, including *I'm Alan Partridge* (1997); *Big Train* (1998-2002); *Hippies* (1997); *Randall and Hopkirk (Deceased)* (2000); *Band of Brothers* (2001); *Dr Terrible's House of Horrible* (2001); *Linda Green* (2002); and *Black Books* (2004). His big screen roles include *Guest House Paradiso* (1999); *The Parole Officer* (2001); *24 Hour Party People* (2002); and the forthcoming *Land of the Dead* (2005), as well as, of course, the monster hit *Shaun of the Dead* (2004).

▶ p55

Writer **Paul Cornell** talks about Episode 8 of the new season

▶ p66

Behind-the-scenes gossip from **Russell T Davies**

▶ p12

More new series facts from producer **Phil Collinson**

"We've been chasing Simon for some time," says Phil Collinson. "You might have read rumours about his appearance, but they've all been erroneous; he's only just joined us, in December. Simon's love of science-fiction is well-known, and the entire production team has long admired his work – both acting and writing – on *Spaced*, and the truly brilliant international success, *Shaun of the Dead*. Having seen his face staring out of *Shaun* posters all year long, it was inevitable that we would try to tempt him on board the TARDIS! And again, with such a busy and successful career, we're immensely grateful that he's decided to come to Cardiff for adventures in time and space! And Simon's character certainly has some surprises for the TARDIS crew..."

Finally, *The Long Game* also stars **Tamsin Greig** [above], recently seen as Dr Caroline Todd in acclaimed Channel 4 sitcom *Green Wing*. She is equally known for her Channel 4's *Black Books* (2000-present); while other credited include *People Like Us* (1999-2001); *Happiness* (2001); *Falling Apart* (2002); and *Jonathan Creek* (2003).

Phil Collinson told **DWM**, "Tamsin is a wonderful rising star, having headlined in three years of the brilliant, award-winning *Black Books*, and most recently, Channel 4's innovative success, *Green Wing*. She combines all the energy of new, radical TV comedy with the depth and expertise of a classical actor. The part she's playing will change the life of one of the TARDIS travellers – but I'm not saying how... Again, it's an absolute pleasure to welcome Tamsin to the *Doctor Who* studio. We couldn't have hoped for better."

'Julie Gardner, BBC Wales' Head of Drama, and *Doctor Who* Executive Producer, said, "Yet again, BBC Wales has shown that it can attract the industry's top talent. Cardiff is playing host to award-winning actors! Zoë, Simon and Tamsin are terrifically exciting additions to the cast, and we can't wait for the New Year, when Richard will be gracing the set with his extraordinary skills. And it's a tribute to the scriptwriters, the regular cast and the hard-working crew that such fine, compelling actors have accepted these parts."

Further casting news for Episodes 6, 7 and 8 can be found opposite.

EXCLUSIVE! MEET THE GUEST CASTS FOR EPISODES 6, 7 AND 8...

MORE CAST REVEALED

RECORDING ON EPISODES 6, 7, AND 8 has been continuing over the past couple of months, and the *Doctor Who* office has confirmed several further guest actors to appear.

Episode 6, which sees the return of the Daleks, also features Steven Beckingham as Polkowski, John Schwab as Bywater, Jana Carpenter as Di Maggio, Nigel Whitmey as Simmons, and Joe Montana as the Commander.

This episode also features Big Finish stalwart Barnaby Edwards as one of the Dalek operators. Edwards has appeared in nine *Doctor Who* audio plays, as well as directing *The Chimes of Midnight* and *Doctor Who and the Pirates*. This isn't Barnaby's first time inside a Dalek casing – he did so previously for the 1993 documentary *30 Years in the TARDIS*. Phil Collinson tells us, "Never has a man worked so hard in the name of *Doctor Who*! There's an awful weight of history resting on that job, but Barnaby was superb, and showed that there's quite a few tricks left in those metal pepperpots yet!"

Episode 7, *The Long Game*, will see Christine Adams and Anna Maxwell Martin joining Simon Pegg and Tamsin Greig, although the roles they will be playing have not yet been confirmed.

Meanwhile, Episode 8 by Paul Cornell, features Frank Rozelaar-Green as Sonny, Rhian James as Suzie, Eirlys Bellin as Bev, Christopher Llewellyn as Stuart, Natalie Jones as Sarah, and Casey Dyer as the boy.

"Apart from our star names, we're also delighted to welcome the stars of tomorrow," says Collinson. "Every element of the casting is vital, and these names are set to enrich the history of *Doctor Who* – remarkable characters, with remarkable dialogue, and some of them have remarkable deaths! The pool of talent available to us, from London and from right on our doorstep in Cardiff, has been magnificent."

© CLAYTON HICKMAN

Left-right: Barnaby Edwards (Dalek operator), Jana Carpenter (Di Maggio), Bruno Langley (Adam) and Nicholas Briggs (Dalek voice) enjoy a night off after a hard day's filming on Episode 6.

MURRAY GOLD IS THE NEW SERIES' COMPOSER

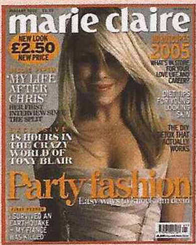
STRIKING GOLD

PHIL COLLINSON HAS ALSO ANNOUNCED that the series' incidental music will be written by Murray Gold [above right]. Gold has previously composed for theatre, film and television, and was BAFTA-nominated for his score for *Vanity Fair*, and won an RTS Award for his work on Russell T Davies' *Queer As Folk*. He also composed the music for Davies' *The Second Coming* [starring Christopher Eccleston, left], the BBC's *Clocking Off* and *The Canterbury Tales* [the latter featuring Billie Piper], and Channel 4's controversial drama *Shameless*. Concurrent with his *Doctor Who* work, he is also composing for Russell T Davies' forthcoming drama *Casanova*. Gold's movie credits include *Black Eyes* (1996) and *Mojo* (1997).

"This is the name we were chasing right from the start," Phil Collinson tells us. "Murray is the country's most exciting and popular television composer, and we're delighted that he chose to come and work with us. He's already burning the midnight oil – at the end of November, we laid down Murray's first music cues for *Rose* in the final dub, and it's an extraordinary achievement – rich and bold, moving and exciting, modern and chilling. I can't wait for people to hear it! And every episode offers up new opportunities for the score, I know that Murray's raring to go. This job was being chased after by many within the industry – and thanks for the many, wonderful submissions we received – but we've simply got the best."

OTHER NEWS

▼ BILLIE IN MARIE CLAIRE



Billie Piper featured on the cover of January's issue of women's magazine *Marie Claire*, and was interviewed inside, primarily to talk about her split from husband Chris Evans, but she also spoke about playing Rose Tyler in the new season of *Doctor Who*. "The great thing about this *Doctor Who* is that as much as it's sci-fi, it's so much about the Doctor and Rose's dynamic and their journey and about educating each other," Piper told the magazine. "About him expanding and challenging her ideas, and, you know, just showing her stuff that she would never have seen. And it's her teaching him to be more human and deal with situations and be sympathetic towards things. So they're kind of like a good friendship or a good marriage or whatever. Of course, you desperately want them to get together..."

BIG SCREEN BABS RETURNS!

One change has recently been made to Big Finish's *Doctor Who* schedule; *Dead Man's Hand* by John Ostrander has been pushed back until late 2005 because of the writer's heavy workload. In its place, June's release will be *Unregenerate!* – a Seventh Doctor and Mel adventure written by David A McIntee. The play also sees a guest appearance by Jennie Linden, who played Barbara in the 1965 film *Dr Who and the Daleks*.

Several *Doctor Who* spin-off audios are planned throughout 2005 – the current four-part *UNIT* series (see last issue) runs from December 2004 until March; the second series of *Gallifrey* will see its five releases issued between April and August; while a new four-part Cybermen series will run from August to November. The currently untitled series is to be written and produced by Nicholas Briggs, following his popular *Dalek Empire* series.

"It will certainly be another gritty series," Briggs tells **DWM**, "and will have some links with [Big Finish audio] *Sword of Orion*, being about the different generations of Cybermen. It also gives me a chance to draw upon my *Dalek Empire* repertory company, and work with some of my favourite people again!" More news soon.

▼ BLACK SCROLLS

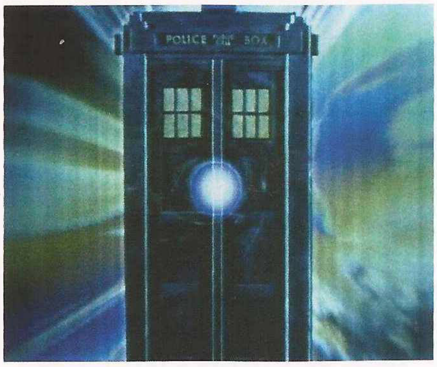
DOCTOR WHO
BLACK SCROLLS
3
IN THIS ISSUE!

The latest issue (number 7) of *Doctor Who* fanzine *Black Scrolls* features an interview with **DWM** artist Adrian Salmon, as well as featuring art from Adrian on the cover. The fanzine is also well worth tracking down for its interviews with actor Michael Craze and writer Chris Boucher, as well as plenty of fun and silliness. The full-colour fanzine costs £3.95, and further details are available from *garethkavanagh@hotmail.com*

EXCLUSIVE! VISUAL EFFECTS COMPANY WINS TITLES JOB...

MILL COMMISSIONED FOR TITLE SEQUENCE

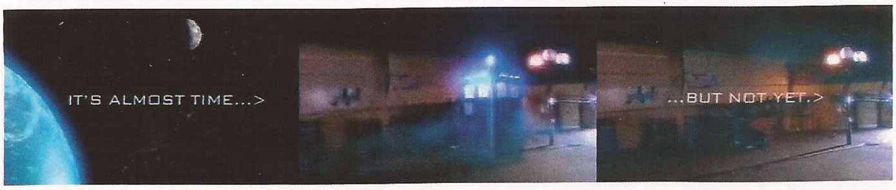
PHIL COLLINSON HAS CONFIRMED THAT MillTV, the division of The Mill responsible for all of the new series' CGI, has also been commissioned for the *Doctor Who* title sequence. Phil says, "The title sequence is truly iconic, and we want to deliver something that absolutely smacks of the twenty-first century, while being faithful to the genius of those old titles. A number of graphics houses pitched for the commission, and gave us some brilliant ideas, but the Mill is now so in tune with what we want on screen, that they walked it! Seeing the whole thing come together, and working out the timing of all the elements, is exciting and painstaking. We're still debating what the titles should contain, exactly, but by the time you read this, the final decisions will have been made, and the titles finished. Transmission can't come soon enough!" MillTv certainly has a lot to live up to – the *Doctor Who* title sequence, in all its many forms, was recently nominated by *Broadcast* as the most influential of all time.



On the subject of titles, the title of Episode Three, by Mark Gatiss, has now been confirmed as *The Unquiet Dead*. Phil Collinson explained, "This was Mark's chosen title, right from the very first draft – and from the first moment he said it aloud, we all said yes! It sums up perfectly the scares and horror Mark has in store. And that's just in Scene One!"

NEW SERIES FORMS PART OF BBC ONE'S 'WINTER HIGHLIGHTS'.

MARCH KICK-OFF?



ALTHOUGH FINAL TRANSMISSION DATES have yet to be confirmed, the current indications are that the new 13-part season of *Doctor Who* will begin its run on BBC One in March. *Doctor Who* formed part of the corporation's 'Winter Highlights' in a press launch on Wednesday 1 December, although no transmission dates were cited. At the end of the launch, after all the other shows had been previewed, journalists were shown, without warning, a clip: SFX footage of the Earth seen from space, with that familiar wheezing, groaning sound, and the first glimpse of the TARDIS dematerialising from Episode One. Christopher Eccleston's voice is heard saying "I'm the Doctor, by the way. What's your name?" Billie Piper is heard saying "Rose," "Nice to meet you Rose," he replies. "Run for your life!" As the original version of the *Doctor Who* theme plays, a caption reads, 'It's almost time... but not yet!' The trailer is online at *www.bbc.co.uk/doctorwho*

Meanwhile, executive producer Russell T Davies spoke on Radio Five Live on 22 November to promote his ITV1 drama *Mine All Mine*, mentioning that *Doctor Who*'s launch date was "probably March." He also added that he hadn't finished writing the later episodes, "so we might have to do the last episode live!"

In a separate interview to *The Times* on 23 November, Davies said, "I keep telling everyone it's early Saturday. We're going to be up against Ant and Dec," although this is an indication of the *type* of show ITV1 would be likely to air in opposition to *Doctor Who*, rather than a definite confirmation of ITV1's plans. Indeed, the recent series of *Ant and Dec's Saturday Night Takeaway*, which ended in November, only ran for six weeks, so it is unlikely that the Geordie twosome would provide *Doctor Who*'s opposition on Saturday nights for its entire 13-week run. Other possible ITV1 opposition for *Doctor Who* includes *Popstars: Boy Meets Girl* – the third series of the reality talent show, which previously brought us pop act Girls Aloud.

Russell T Davies told **DWM**, "Any speculation about the broadcast date is exactly that – speculation. Believe me, the production office is often the last to know! Which is only fair, as our job is programme-making; scheduling is a whole skill of its own. And with television being such a pressured environment, plans can change up to two weeks in advance. Nothing is guaranteed. If you hear anyone, anywhere, quoting sources and giving an authoritative date, they are merely guessing and trying to sound important."

DOCTOR • WHO

2005 SERIES

YOUR AT-A-GLANCE GUIDE TO THE NEW SEASON... SO FAR!

CAST

The Doctor	CHRISTOPHER ECCLESTON
Rose Tyler	BILLIE PIPER

With

Jackie Tyler	CAMILLE CODURI
Mickey Smith	NOEL CLARKE
Captain Jack Harkness	JOHN BARROWMAN

EPISODES

1. Rose

Written by	RUSSELL T DAVIES
Directed by	KEITH BOAK
First Assistant Director	GEORGE GERWITZ

Clive Finch	MARK BENTON
Caroline Finch	ELLI GARNETT
Caroline's Son	ADAM McCOY

2. The End of the World

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN
First Assistant Director	LLOYD ELIS
Second Assistant Director	STEFF MORRIS
Third Assistant Director	DAN MUMFORD

Jabe	YASMIN BANNERMAN

3. The Unquiet Dead

Written by	MARK GATISS
Directed by	EUROS LYN
First Assistant Director	LLOYD ELIS
Second Assistant Director	STEFF MORRIS
Third Assistant Director	DAN MUMFORD

Charles Dickens	SIMON CALLOW
Redpath	HUW RHYS
Mrs Peace	JENNIFER HILL
Also Co-Starring	ALAN DAVID
	EVE MYLES

4/5. Aliens of London

Written by	RUSSELL T DAVIES
Directed by	KEITH BOAK
First Assistant Director	GEORGE GERWITZ

Harriet Jones	PENELOPE WILTON
Margaret Blaine	ANNETTE BADLAND
General Asquith	RUPERT VANSITTART
Indra Ganesh	NAVIN CHOWDHRY
Dr Sato	NAOKO MORI
Joe Green	DAVID VERREY
Oliver Charles	ERIC POTTS
Assistant Commissioner Strickland	STEVEN SPEIRS
Sergeant Price	MORGAN HOPKINS
Old Woman	FIESTA MEI LING
Old Man	BASIL CHUNG
Reporters	LACHELE CARL
	JACK TARLTON
Himself	ANDREW MARR

6. TBA

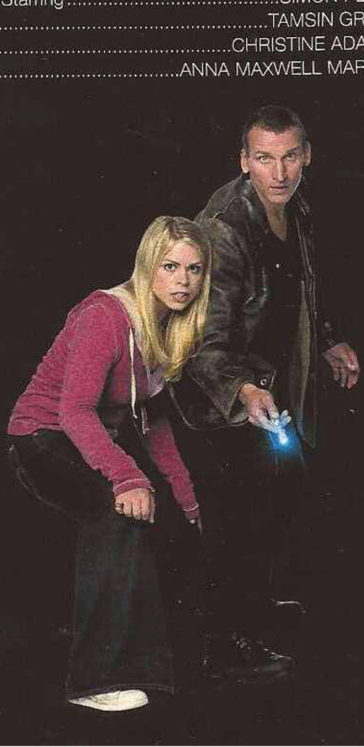
Written by	ROBERT SHEARMAN
Directed by	JOE AHEARNE
First Assistant Director	GARETH WILLIAMS
Second Assistant Director	SEAN CLAYTON
Third Assistant Director	DAN MUMFORD

Adam Mitchell	BRUNO LANGLEY
Dalek Voices	NICHOLAS BRIGGS
Dalek Operator	BARBNABY EDWARDS
Henry	COREY JOHNSON
Diana	ANNA LOUISE PLOWMAN
Polkowski	STEVEN BECKINGHAM
Bywater	JOHN SCHWAB
Di Maggio	JANA CARPENTER
Simmons	NIGEL WHITMEY
Commander	JOE MONTANA

7. The Long Game

Written by	RUSSELL T DAVIES
Directed by	BRIAN GRANT

Co-Starring	SIMON PEGG
	TAMSIN GREIG
	CHRISTINE ADAMS
	ANNA MAXWELL MARTIN



8. TBA

Written by	PAUL CORNELL
Directed by	JOE AHEARNE
First Assistant Director	GARETH WILLIAMS
Second Assistant Director	SEAN CLAYTON
Third Assistant Director	DAN MUMFORD

Pete	SHAUN DINGWALL
Sonny	FRANK ROZELAAR-GREEN
Suzie	RHIAN JAMES
Bev	EIRLYS BELLIN
Stuart	CHRISTOPHER LLEWELLYN
Sarah	NATALIE JONES
Boy	CASEY DYER

9/10. The Empty Child

Written by	STEVEN MOFFAT
Directed by	JAMES HAWES

Doctor Constantine	RICHARD WILSON

11. TBA

Written by	RUSSELL T DAVIES
Director	TBA

12/13. The Parting of the Ways

Written by	RUSSELL T DAVIES
Director	TBA

SERIES CREDITS

Executive Producers	MAL YOUNG
	JULIE GARDNER
	RUSSELL T DAVIES
Producer	PHIL COLLINSON
Script Editors	HELEN RAYNOR
	ELWEN ROWLANDS
Director of Photography	ERNEST VINCZE
Casting Director	ANDY PRYOR
Production Co-ordinator	DATHYL EVANS
Production Designer	EDWARD THOMAS
Concept Designer	BRYAN HITCH
Costume Designer	LUCINDA WRIGHT
Visual Effects	MILLTV
Visual Effects Supervisor	DAVID HOUGHTON
Make-Up	DAVY JONES
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Incidental Music	MURRAY GOLD

Doctor Who is a BBC Wales production for BBC One. 13 x 45-minute episodes for broadcast on Saturdays in Spring 2005. Start date and timeslot TBC. Episodes listed in current intended transmission order.

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

JANUARY

■ MONDAY 3

Novel Doctor Who: Match of the Day by Chris Boucher [Fourth Doctor and Leela] *BBC Books*

CD Doctor Who: The Pescatons by Victor Pemberton [Fourth Doctor and Sarah] *BBC Audio*

■ SATURDAY 8

TV Doctor Who: Robot by Terrance Dicks [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SUNDAY 9

TV Doctor Who: The Ark in Space by Robert Holmes [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SATURDAY 15

TV Doctor Who: The Sontaran Experiment by Bob Baker and Dave Martin [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SUNDAY 16

TV Doctor Who: Genesis of the Daleks by Terry Nation [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SATURDAY 22

TV Doctor Who: Revenge of the Cybermen by Gerry Davis [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SUNDAY 23

TV Doctor Who: Terror of the Zygons by Robert Banks Stewart [Fourth Doctor, Sarah and Harry] *UKTV Gold*

■ SATURDAY 29

TV Doctor Who: Planet of Evil by Louis Marks [Fourth Doctor and Sarah] *UKTV Gold*

■ SUNDAY 30

TV Doctor Who: Pyramids of Mars by Stephen Harris [Fourth Doctor and Sarah] *UKTV Gold*

■ ALSO THIS MONTH

Audio Drama Doctor Who: The Juggernauts by Scott Alan Woodard [Sixth Doctor and Melanie] *Big Finish* [See *Further Adventures*, page 64]

Audio Drama UNIT: Snake Head by Jonathan Clements *Big Finish* £10.99

FEBRUARY

■ THURSDAY 3

DWM Issue 353 published *Panini Comics* £3.99

■ MONDAY 7

CD Doctor Who: The Underwater Menace by Geoffrey Orme [Second Doctor, Ben, Polly and Jamie] *BBC Audio*

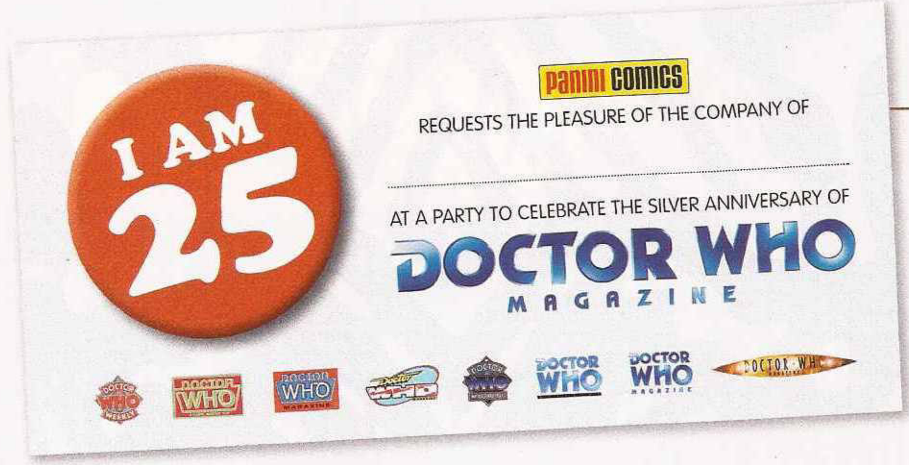
Novel Doctor Who: To the Slaughter by Stephen Cole [Eighth Doctor, Fitz and Trix] *BBC Books*

■ ALSO THIS MONTH

Audio Drama Doctor Who: The Game by Darin Henry [Fifth Doctor] *Big Finish*

Audio Drama UNIT: The Longest Night by Joseph Lidster *Big Finish* £10.99

Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.



Panini Comics

REQUESTS THE PLEASURE OF THE COMPANY OF

....

AT A PARTY TO CELEBRATE THE SILVER ANNIVERSARY OF

DOCTOR WHO MAGAZINE

On Saturday 6 November, London's Motion Bar played host to **DWM**'s 25th birthday party. Over 150 editors, designers, writers, artists, and other contributors gathered to toast the silver anniversary of the world's longest-running magazine based on a television series! Even the Brigadier himself – alias Nicholas Courtney – was on hand to help cut the cake and lead the chorus of *Happy Birthday*.

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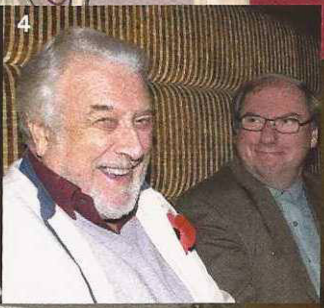
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BBC BOOKS' JUSTIN RICHARDS REVEALS THEIR PLANS FOR 2005

BOOK LAUNCH IN MAY

BBC BOOKS' JUSTIN RICHARDS HAS TOLD DWM that the first three Ninth Doctor hardcover novels will be published on Monday 19 May.

The Clockwise Men, by Richards himself, is "set in London in the 1920s, and is a mystery thriller." *The Death Players*, by Jacqueline Rayner, is "set mainly on contemporary Earth, and is an action adventure." Stephen Cole's *The Monsters Inside*, meanwhile, is "a dark and mysterious space adventure." Richards also tells us that "the three stories can be read in any order, to appeal to new readers – and we hope there will be many! – as well as existing fans."

The novels, each priced £6.99, will go on sale the same day as the large-format paperback *Monsters and Villains* [see **DWM** 349]. Richards says "This will give us an opportunity for some robust marketing – hopefully bookshops will be able to present some attractive displays of the new books." Richards also revealed that *Monsters and Villains* is "shaping up very nicely and will include a wealth of material from in front of the cameras, and from behind-the-scenes of the new series. It also includes material written specially for the book by Russell T Davies."

The changes to the schedule mean that

WHO'S WHO?

1 **DWM** editor Clayton Hickman and Nicholas 'The Brigadier' Courtney lead the singing.
2 The current **DWM** team: Peri Godbold, James Clarkson, Tom Spilsbury, Clayton Hickman and Scott Gray. And our very nice cake.
3 *Fluid Links* author Matt Jones with *SFX* journalist Stephen O'Brien.
4 The Brig with **DWW** scribe Jeremy Bentham.
5 Restoration Team members Paul Vanezis, Ed Stradling and Steve Roberts.
6 *Doctor Who?* cartoonist Dicky Howett.
7 New series writers Steven Moffat and Rob Shearman seem amused.
8 Clay, former script editor Andrew Cartmel and former **DWM** editor Marcus Hearn.
9 The two Nicks, Briggs and Courtney, lark around.
10 Former **DWM** editor Gary Russell and artist Lee Sullivan.
11 Our current comic strip team – Martin Geraghty, Adrian Salmon and Scott Gray.
12 Former **DWM** editor Gary Gillatt in his cardy.
13 Old-school **DWM**ers Patrick Mulkern and Richard Marson (now the editor of *Blue Peter*, no less!)

Photos by Robin Prichard except 11 (Peter Ware) and 13 (Paul Vyse).

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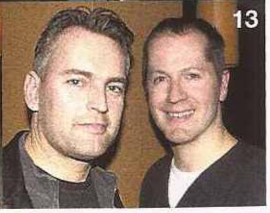
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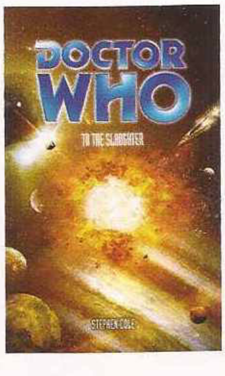


Lance Parkin's novel *The Gallifrey Chronicles* will now be published on 28 March, while the normal monthly schedule resumes on 4 July with Barry Letts' *Island of Death*.

Richards also confirmed that the new series logo will appear on all of the Ninth Doctor publications, but that it is too early to say whether the 'old series' logo [seen above on the forthcoming *To The Slaughter*] would continue on the Past Doctor Adventures beyond 2005.

BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

■ SWANSEA VERSUS BLACKPOOL

Russell T Davies was disappointed to discover his ITV1 series, *Mine All Mine* [above] ended up playing opposite BBC One's *Blackpool*. He attended the *Blackpool* press screening with its writer Peter Bowker and on *Doctor Who*'s birthday revealed in a *Times* interview, "The first time they broke into song, like in Dennis Potter, I was so jealous. I said, 'What a beautiful thing to do!'" This did not prevent the first episode of *Mine All Mine*, also featuring former Dalek operator **John Scott Martin** and new series actress **Jennifer Hill**, opening on 25 November to positive reviews and winning the ratings battle against *Blackpool*, 5.7 million to 4m.

■ MEET PROFESSOR NEBULOUS!

Radio 4 launches *Nebulous*, a brand new sci-fi comedy series starring **Mark Gatiss**, on Thursday 6 January at 11pm. Gatiss plays the titular Professor Nebulous in the series, which is set in the year 2099 in a post apocalyptic England. Directed by Dalek voice and Big Finish stalwart **Nicholas Briggs**, and written by occassional Big Finish writer **Graham Duff**, *Nebulous* also stars *Unbound* Doctor **David Warner**. Meanwhile, Filming on *Royston Vasey*, the movie version of *The League of Gentlemen*, featuring and co-written by Gatiss, completed on 14 November after six weeks of six-day shoots. Asked by Teletext if there would be a fourth television series, Gatiss, who lately appeared on *Richard and Judy* and *Breakfast*, said, "You never say never. The new film rounds off Royston Vasey rather nicely. The BBC have asked us to do another series. I feel it would have to be very different. If the film takes off we will want to do another movie." As for how different the new film may be, he added, "It deserves to be a movie rather than a TV special. Royston Vasey faces an apocalypse. We travel extra-dimensionally to the 17th century. We were very keen early on to avoid the usual spin-off pitfalls of doing something like just take the characters to Spain. It has always been a very cinematic series. A lot of people commented at how the series looked gorgeous." Having appeared in a Christmas edition of *Miss Marple*, Gatiss will be seen in Woody Allen's new film and is writing another novel.

■ TOM TO RULE AGAIN?

When we asked **Tom Baker**'s agent Edward Hill if he will return for the next season of *Monarch of the Glen*, he cryptically replied, "You might think that... I couldn't possibly comment." The tour of *Little Britain*, which will utilise Tom's voice talents, runs from October to December. Initial dates went on sale on 27 November sold out within an hour. The show is likely to have been honoured at the *British Comedy Awards* on 22 December.

■ A SONG FOR COLIN

Hopefully it won't be nul points for **Colin Baker** and his daughter Bindy, who have written the lyrics to forthcoming *A Song for Europe* entry *The Thrill is in the Chase*. On 15 November he attended a performance of his musical *Scrooge! Ghost of a Chance* (music by Sheila Wilson) featuring 1,100 Essex schoolchildren at the Royal Albert Hall in aid of Barnardo's, which is based on *A Christmas Carol*. It has become the biggest-selling schools' musical of the past year. With George Hastings he has recently completed the lyrics to new musical, *Daughter Christmas*. Colin has also written the introduction to a book of poems and graphic artwork written by Sil actor **Nabil Shaban**. Nabil's book, *Dreams My Father Sold* is to be published by Sirius Book Works in either January or February.

■ ON THE ROAD WITH SYLV

Following three weeks of rehearsals as Doctor Einstein in *Arsenic and Old Lace*, **Sylvester McCoy**'s tour gets underway on 31 January at the Richmond Theatre running to 5 February (Box Office 020 8940 0088). The next four stops are: 7-12 February – Mercury Theatre, Colchester (01206 573948); 14-19 – The Lowry, Salford (0161 876 2000); 21-26 – Churchill Theatre, Bromley (08700 606620); 28 February-5 March – Theatre Royal, Bath (01225 448844). More next time. McCoy's former sidekick **Sophie Aldred** continues to record Talking Books for BBC Audio Books, most recent additions being *Granny Nothing and the Shrunken Head*, *The Little Owl who was Afraid of the Dark* and *Mr Wolf's Pancakes*.

■ KATE RETURNS TO SOAP

Rani actress **Kate O'Mara**, who lately split from her partner of six years, Mark Noble, has taken a role as Jackie in Five's *Family Affairs*, starting January.

■ DID YOU MISS?

Captain Mike Yates aka **Richard Franklin** in *Mother Goose* at Forum 28, Barrow in Furness; Radio 4 productions *Rigor Mortis* Season Two with **Peter Davison** as Doctor Webster, *Shadow Baby* with **Maureen O'Brien** as Hazel's Mother, *Scenes from Married Life* by **Eric Pringle**; the **Stephen Gallagher**-scripted second series of *Rosemary and Thyme*; ITV1's contributions to ITV1's *Heartbeat* from **John Flanagan** and **Andrew McCulloch** and direction by **Andrew Morgan** and **Gerry Mill**; the buttocks of Master **Geoffrey Beevers** as flasher Francis Twine on BBC One's *Casualty*.

DWMAIL

DOCTOR WHO
MOVIE MEMORIES
FREE CD

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

Hello, and welcome to the new-look *DWMail* page, now with even more room for all your opinions on everything *Doctor Who*-related! First up, it seems that our coded UNIT messages from issue 350 have well and truly stumped some of you...

SECURITY PROBLEM!

Whilst painstakingly decoding the secret messages in Security Code Green and Security Code Red (with the aid of my trusty and well-worn UNIT Code Book) on the *UNIT Hotline* page in **DWM** issue 350, it suddenly occurred to me that not everyone may have joined UNIT back in the days of **Doctor Who Weekly**, and those who did may not have kept their membership cards and UNIT code books – and thus will never know the content of either message.

Is there any possibility of giving away new versions of both the membership card and code book, along with a UNIT logo badge, with a future issue of **DWM**, so that all these poor tortured souls can finally decode both of these messages and get a good night's sleep?

FREDDIE R ALDOUS E-MAIL

Certainly not! Where would the fun in that be? As it happens, even we weren't able to track down a copy of the code book, so we had to crack the code ourselves before creating the new messages. So for anyone who's having problems, go on, give it a try – do you want to be a soldier or not? Now, we had so many well-wishers sending us congratulations on our 25th birthday, that we didn't have room for them all last issue, so let's raise one last glass of champagne...

TWENTY-FIVE ALIVE!

I can't believe it. I mean I *really* can't believe it. **DWM** in all its guises has been going for 25 years. Surely it isn't possible! I bought the fantastic first issue as a 21-year-old. Now, aged 46, I'm still buying it, and the pile of comics in the bedroom corner just gets taller and taller.

So what's happened in 25 years? Girlfriends – even wives – have come and gone, jobs have changed, new friendships have been made, one of my closest school friends has passed away, my football team still hasn't won anything... but one thing has remained constant – the regular arrival of **DWM**.

Happy birthday, and roll on issue 879! It's going to be a real beauty, apparently...

PAUL GRIFFITHS BOURNEMOUTH

Let me be the umpteenth person to congratulate you on your 25th birthday and your 350th issue!

I would also like to be the latest of many to thank Andrew Pixley for the *Scheduled for Success* series. For myself, and many others I'm sure, it wasn't just a nostalgic trip through our memories of watching *Doctor Who*, but a trip down memory lane through many of the TV shows of the '*Doctor Who* era'.

This was the TV I grew up with, and have worked in at the BBC in fact since 1971. Thanks, Andrew. You reminded me even more what television has lost in recent years.

Also thanks for *Happy Times and Places?*. Marcus Hearn's articles were absolutely fascinating. I have a complete collection of **DWM**, and had no idea how many twists and turns there had been in the magazine's history, and just how many different people had been involved over the years.

I raise a glass to you all, and to the Doctor!

DAVE HAWLEY E-MAIL

Just thought I'd write in to say "Wow!" Hasn't **DWM** improved beyond all expectations this past year? Having been a reader for just over ten years now, in the past if I've missed an issue I've not thought much of it, but now I daren't miss it. Thanks!

KEITH ROE RAYLEIGH, ESSEX

As if to coincide with your 25th anniversary, my mother visited last week, bringing with her a box full of my "old stuff from the garage." Much to my joy, in that box were all my old issues of **DWM**. I had presumed she'd thrown them out long ago. What fun it's been to look back over them! The first issue of **DWM** I bought was issue 187, at the tender(ish) age of 14 – when I knew little about the Doctor's adventures prior to about 1982.

DWM was therefore my much craved for monthly fix of articles, photos, interviews, information and opinions. There have been gaps, but it's testament to the magazine, and to the programme, that 12 years later I am still rushing to my newsagent every four weeks, and still being informed and entertained. How wonderful it was to read again about the excitement of Paul McGann being cast as the Doctor; to re-read the *Fluid Links* column that almost made me weep (long story – bring back Matt Jones!) and the '20 Moments When You Know That You're Watching The Greatest Television Programme Ever Made' article. I could go on...

Anyway, your mag's pretty good, happy 25th birthday and have a little drink on me.

IAN DUDLEY CARDIFF

May I congratulate everyone involved with producing issue 350 of **DWM**. So much therapy at such a reasonable price! The reprint of issue 1 was a masterstroke. When I was 12 years old this first issue seemed like the holy grail! I bought three copies – one to keep in a bag (and eventually sold at school for 50p); one to pore over until my fingers were black; and, of course, one to cut up.

It was a revelation to read it again and see how rubbish it truly

> "I bought the first issue as a 21-year-old. Now I'm 46, and that pile of comics just gets taller!"

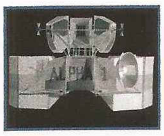
Scheduled FOR SUCCESS

BBC tv Sound

Part 6: "Whatever Happened to the Likely Lad?" Written by Andrew Pixley

2 THE FIVE FACES OF DOCTOR WHO

In Autumn 1981, The Five Faces of Doctor Who repeat season actually rated reasonably well...



WE ALSO HEARD FROM ALEX FLETCH ("Why are the model sequences for *The Space Pirates* better than anything created for the show until *The Trial of a Time Lord*?"); NICK MELLISH ("Is it just me, or are Russell T Davies and Richard Bignell competing for the 'Smiliest Man In Fandom' award?"); and TIM BISHOP ("Does Panini have any plans to release a *Doctor Who* sticker album to tie in with the new series?"). Not in the forseeable future, I'm afraid!

was. Grateful thanks. Onto the 'proper' magazine and a request. Could I, just this once, for the sake of nostalgia call it 'the monthly?' Please. Okay! Onto the Monthly (sigh) issue 350. What a pleasant experience to welcome back The Watcher, Jackie Jenkins and *Fluid Links*. Fans talking about fans. Fans being gay. Fans pretending not to be fans. Thanks folks.

Anyway. Congratulations on reaching 350 issues, on reaching 25 wonderful years, and thanks for the many, many wonderful hours spent locked away enjoying each new issue. And, of course, the best is yet to come...

ADRIAN HUDSON E-MAIL

I have been reading **DWM** since the magazine was first released 25 years ago. I must say I have enjoyed every issue over the years. I was truly excited when I read that for issue 350 you would be reprinting the first edition again. In eager anticipation I went back through my old magazines, right back to the earliest issues, and reminisced about Thursday nights in 1979, when my dad would bring home the new issue of **Doctor Who Weekly**.

Unfortunately, before the magazine arrived, I was rushed to hospital, were I spent an agonising two and a half weeks suffering with kidney stones. You can imagine my glee when one evening my wife and children came to visit me, bringing with them the new issue of **DWM** together with the fantastic first issue, that had arrived through the post that very morning. I wasted no time reading the first issue from back to front, enjoying every word.

When I had finished I turned to the fantastic 350th issue. Again, I couldn't wait to get inside. You can imagine my utter horror, when I found the magazine to be all over the place, with duplicate pages, pages missing, and only the first page of *The Flood*. What was going on? Was this issue put together by the TARDIS ramdomiser?

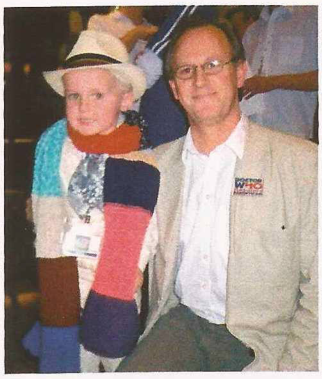
CHRIS JORDAN MIDDLESEX

Thanks to all who alerted us to the printing problem with certain copies of issue 350. Hopefully you've now all received your replacements. Anyone who still has a faulty copy should send it to us at the address above, and we will send you a complete edition.

THE LITTLEST DOCTOR

Thank you **DWM**, for helping to make the Dimensions convention such a fantastic event in November. I've sent you a photograph of the 'littlest Doctor' Marc Baty, age 6, meeting Peter Davison. He has also met Sylvester McCoy and Paul McGann.

He is already a mega fan – at only four years old he could name *all* the Doctors including Richard Hurndall and Peter Cushing in the right order. He was on the BBC website for Panopticon last year, and was also filmed at Dimensions for the BBC Three series. I'm so proud of him for following in my footsteps as a fan, but also of his mum Jane for putting so much effort into his outfit which is different for every convention.



Marc would be thrilled if you could put him in your fantastic magazine.

PAUL COOPER YORKSHIRE

WHO'S SNIPING?

Thanks for giving us some great coverage on the new series. Sadly though, I feel the need to groan at some of the people writing about on your letters page. In short, what they done is developed the new stereotype of "Oh, many people will be expressing their disgust at this, but I'm overjoyed at it." I fail to see many (if any) letters complaining so far, and so think this is very unfair to a very grateful fandom. Why should everyone be sniping at each other for unsaid things?

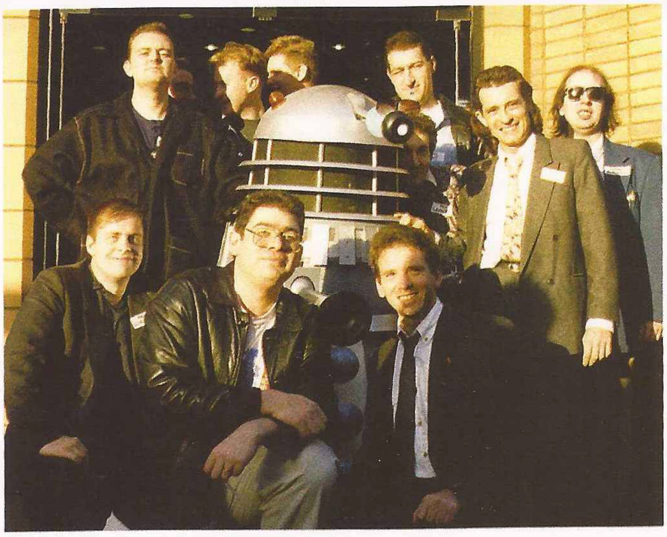
SAM LOVELESS E-MAIL

BRIDGING THE GAP

Thank you for inviting me to the **DWM** 25th birthday party. It was excellent to catch up with so many old friends. It has occurred to me – and I only realised this when I'd spoken to people at the party – that the *New Adventures* not only bridged the *Who*-less chasm of the 1990s (along with **DWM** and nobody much else), but they also provide a fantastic sort of continuity – in that we published stories by stalwarts of pre-1990s *Who*, such as Terrance Dicks, Barry Letts, Andrew Cartmel and Ben Aaronovitch, alongside stories by people who are now writing for the TV series: Russell T Davies, Mark Gatiss, and Paul Cornell. Much as I'd like to claim the credit, I can't: Bex was the talent-spotter. But I do feel kind of proud, anyway.

PETER DARVILL-EVANS E-MAIL

Bridging the gap between the old and the new: a group of **New Adventures** authors in 1995, including (clockwise from top left) Gareth Roberts, Mark Gatiss, Andy Lane, Paul Leonard, Peter Darvill-Evans, Stephen James Walker, Gary Russell, Ben Aaronovitch and Paul Cornell.



FOOL CIRCLE

JOKEWATCH

Never one to stay away from these pages for too long, former **DWM** columnist The Watcher has been amusing himself (and us, of course), with some of the funniest *Doctor Who* jokes ever told, even if he does say so himself. Which he does. We thought we'd share this one with you, in the (probably futile) hope that readers will send us something better. Here goes:

"Why did Michael Gough get lost in *Arc of Infinity*?" Um, we don't know, Watcher. Why *did* Michael Gough get lost in *Arc of Infinity*? "Because he was Hedin in the Ron direction!" Groan.

Meanwhile, a certain Mr G Gillatt, formerly of this parish, gives ol' Watchy a run for his money with this gem: "I was on holiday on the Costa del Sol with my Welsh friend, Dai, when he told me a little about his cousins, Ann and Tim. On returning to London, I actually bumped into Dai's cousins, and so I greeted them with the words... 'Tim! Ann! – relatives Dai mentioned in Spain.'" Genius.

So, if you want to increase the quality of jokes on this page, and think you can do better, (and let's face it, you can), let us know at the usual address.

DOCTOR PWY?

As the debate rages on over whether or not the new episodes of *Doctor Who* should have on-screen titles, reader Peter Anghelides has been amusing himself by thinking up appropriate titles for stories now that the series is being made by BBC Wales. So far he's come up with *Powys of the Daleks* and *The Swansea Devils*. Very good, Peter. Now we're sure to regret asking, but can any other **DWM** readers come up with better? Just send 'em to *Fool Circle* at the usual address...

▼ *Phil Collinson is the latest in a long line of distinguished* ***Doctor Who*** *producers, joining (from left to right) Verity Lambert, John Wiles, Innes Lloyd, Peter Bryant, Derick Sherwin, Barry Letts, Philip Hinchcliffe, Graham Williams and John Nathan-Turner.*

Inside Number Ten

He's the tenth full-time producer of Doctor Who, and currently he's the busiest! **Phil Collinson** recently spoke to Benjamin Cook about having the best job in the universe...

PORTRAITS BY BENJAMIN COOK

A warehouse, Newport.
3 September 2004. 3pm.

"I want one of those when I die," proclaims Phil Collinson, eyeing up a picture of a Victorian-style horse-drawn hearse – one of those high, glass-sided ones, with the drivers in black frock coats and hats looking as though they've just driven up from the underworld.

Russell T Davies grins. "We'll book it for the end of Episode 3, then," he teases. The room erupts into laughter.

"Hah!" Phil laughs, "I hope that I'll last a bit longer than that."

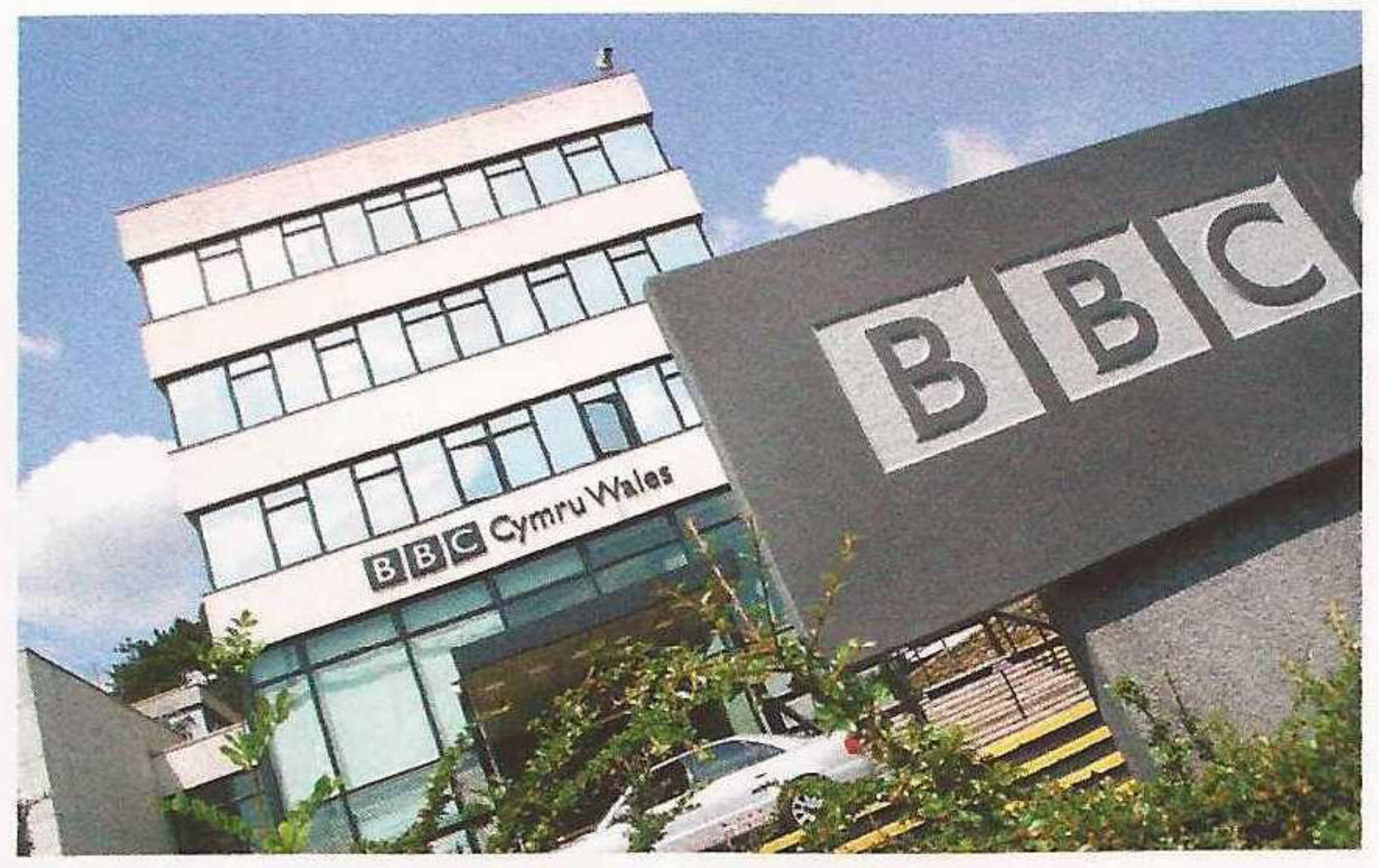
It's been a funny sort of day. Not what I expected at all. I spent most of this morning in the TARDIS control room – no, really, on the *actual* flight deck. I got to press buttons and everything. It's housed in a huge warehouse at a 'secret' location in Newport and it's bigger on the inside and that's all I'm allowed to say. And then, this afternoon, I'm being allowed to sit in on a production meeting in the offices upstairs. Lots of bright-eyed television professionals crammed round a table, discussing what they're trying to accomplish. And drinking lots of coffee. They all have scripts in front of them. And now Euros Lyn, the director, and Phil Collinson, the producer, are debating whether a certain character should have arms.

"Is she naked?" Phil enquires. "Is she actually nude when she's in the –?"

"Would you like her to be?" asks Euros.

Phil considers this for a moment. "No," he says, "but I think our costume designer would!" More laughter. "Anything to save fabric!"

As producer, Phil presides over production meetings. After all, he's the lynchpin of the production. He controls the budget, recruitment of staff, arranges and supervises script development, and co-ordinate sets, locations and equipment. It's a powerful position. He's one of Britain's leading television producers. Phil initially worked in the industry as a script editor and storyline writer on shows such as supernatural soap opera *Springhill* and ITV soap *Emmerdale*, before becoming the producer of *Peak Practice*. He has produced several series for the BBC, including 1950s-set *Born and Bred*, comedy drama *Linda Green*, and paranormal thriller *Sea of Souls*. As of January 2004, he started work as the tenth – count 'em – full-time in-house producer of *Doctor Who*.



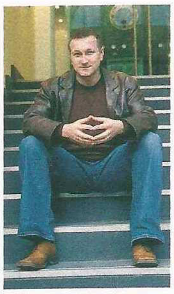
▲ *The entrance to BBC Wales in Cardiff – the home of* ***Doctor Who!***

So how did it all start for Phil Collinson? "I went to drama school from 1990-93," he explains. "Bretton Hall, actually. The same place as Mark Gatiss and the rest of The League of Gentlemen, but they left a year before. I was an actor for four years, doing ►

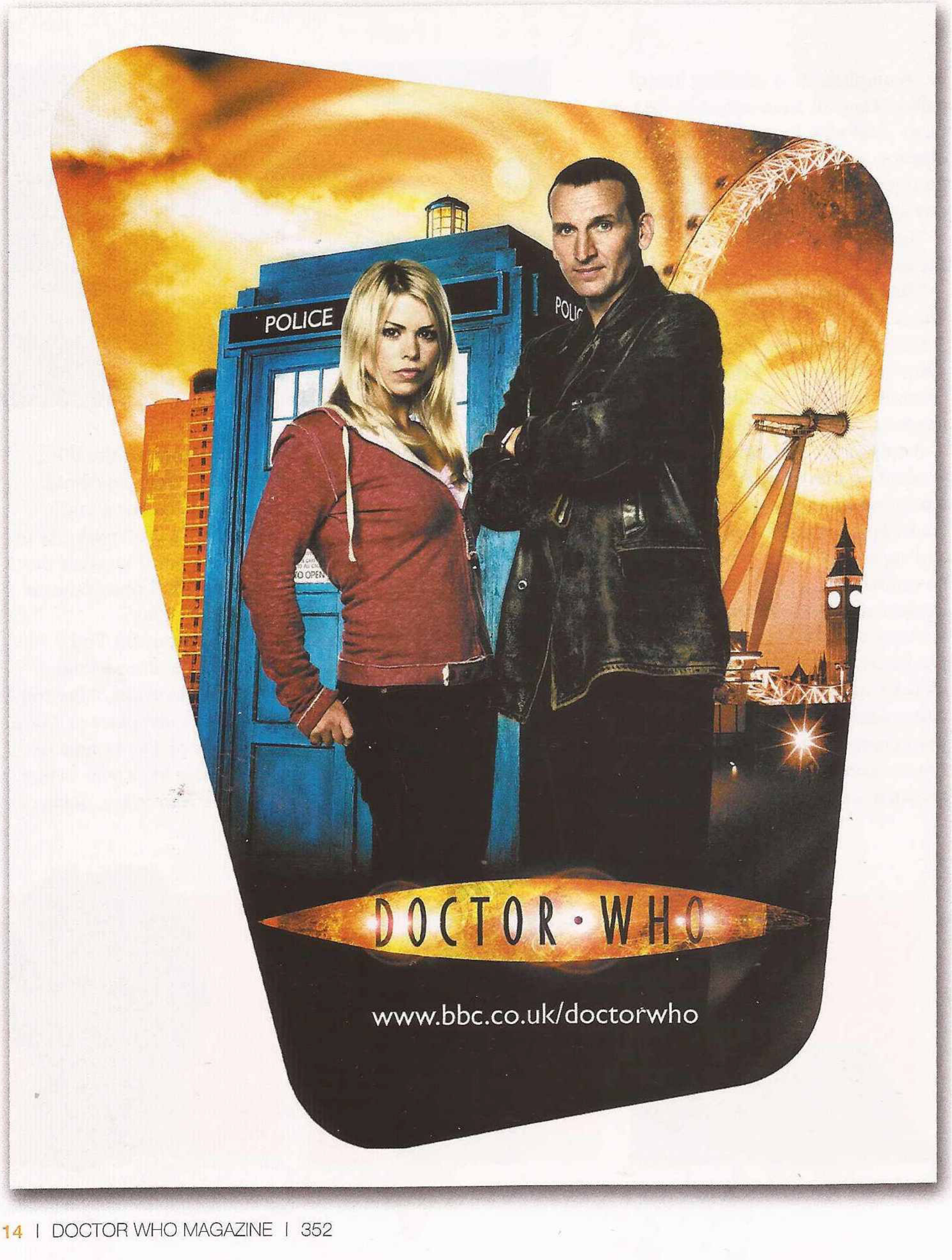
◀ lots of rep and other little bits. Oh, and one episode of *Coronation Street*!" No, really? "I was a mortgage adviser who sold a dodgy mortgage to Deirdre's evil airline pilot boyfriend," he laughs. "It was only one scene. And I was in an episode of *Band of Gold* as a copper. But I didn't really break through as an actor and so I started writing and directing for a theatre company in Liverpool. While I was doing that, a friend of mine was commissioned as a writer on *Spinghill*, and she told me they were looking for a script editor. So I went for it, and amazingly I got the job. I stayed at Granada TV for a year, doing *Springhill* and other bits and pieces, thinking this was just a fill-in until I went back to acting."

Phil leans forward, grinning. "But I absolutely *loved* it. It was a proper job, with proper wages, and it was fascinating. So I stayed. I went to *Emmerdale* as script editor for about four months, then I was offered *Peak Practice*, and I stayed there for three years. I learned so much there, and I moved up the ranks, from script editor to story editor, which basically meant running the script department. I wanted to learn as much as I could there, so I made sure I went to the set, the cutting room, everywhere. *Peak Practice* was a brilliant series for me because it was made on film, had a good budget, lots of stunt work, plenty of challenges. Really useful for a producer-in-embryo – cos there was so much producing to be done. Then, one marvellous day they asked me to produce it. At the age of 29! An hour-long ITV drama!" Phil laughs. "I was over the moon!"

"I did that for a year," he continues, "then *Born and Bred* got in touch, so I was working on an even bigger budget Sunday night drama. Period setting, steam trains, huge numbers of extras... And I got to set it all up from the start, cast it, everything. Incredible."



▼ *The publicity poster used to promote **Doctor Who** at last Autumn's BBC brand licencing event.*



After 18 months on *Born and Bred*, Phil admits to being "completely exhaused," so he went home to Manchester to work on the BBC's *Linda Green*. "That was a year's work and then I was offered *Sea of Souls* – another massive undertaking! I got to cast it, build it, give it a look, pick the directors. And then came *Doctor Who*, which has definitely been the biggest project I've worked on yet. I seem to be getting bigger jobs all the time, which I guess is the right way to be going!"

Phil joined the series last New Year, and found he had a lot of work ahead of him.

"When I came aboard all we had was a ten-page outline document from Russell. And from that, myself and [associate producer] Helen Vallis had to write a budget plan – looking at what it might cost, how quickly we could film it. And you've got to be realistic about it, because we already had a vague idea of what we might be allowed, budget-wise. You have to do all sorts of deals, nail people down, twist their arms to do you favours, get a crew, get a cast – completely starting from a blank page."

"We'd be lost without Phil," says Julie Gardner, executive producer. "He was an instant, glorious fit to produce this series. He has the stamina and good humour to sustain what can only be described as a monster of a show – hard working and unfailingly enthusiastic."

Back in Newport, the production meeting continues apace. Normally, of course, journalists wouldn't be allowed within a mile of production meetings. **DWM** is a special case. It's a chance to observe Phil at work with his team, in the thick of the production process. He appears to run a tight, happy ship. He's softly-spoken, contemplative, and cautious in conversation. His tone rarely changes and I can't imagine him flustered or anxious. He seems to have a calming influence on those around him.

"Have we established," asks Russell, "where we're filming for Victorian Cardiff?"

"Yes," says Phil matter-of-factly, "Swansea." He waits for the response.

"Are we? Really?" Russell is delighted. Swansea is his home town. "My life has just come full circle!"

"I thought you'd be pleased."

Loundon Square, Cardiff.
25 November 2004. 4:30pm.

"Phil is one of my favourite producers," says Ernest Vincze, the director of photography, as we hang around on a housing estate, trying to keep warm. He has one eye on me and one on a television monitor (dubbed 'The Beast' for reasons possibly now forgotten), on which I can see Billie Piper and

▲ *Director Euros Lyn and Phil Collinson in the snowy setting of Episode 3,* ***The Unquiet Dead.***

Christopher Eccleston standing beside a Vauxhall Chevette. “I first met Phil three years ago,” Ernest tells me, “or even longer.” This is the fourth time that they’ve worked together. “I was doing a week on *Born and Bred*. We got on extremely well, so he asked me to do *Linda Green*, and the following year *Sea of Souls*, and now here I am again. Phil has a tremendous nose for picking wonderful directors for picking wonderful subjects. Not every producer has that good a nose. He has a perceptive attitude to life and that makes him an extremely good producer.”

“Ex-ag-ger-ate! Ex-ag-ger-ate!” rasps Christopher in a staccato Dalek-like manner. Billie looks on. “Ex-ag-ger-ate your per-*for*-mance! You. Will. Be. Ex-ag-ger-ated!” There are no Daleks in this episode. That was the week before last. He shoots me an electrifying grin. Ernest fiddles with the buttons on his monitor. One rehearsal later, the two leads are ready.

“For a take, then, please,” calls Joe Ahearne, the director. “Nice and quiet everyone. And turn over...” An ice cream van sounds in the distance.

“Why do ice cream men always come out when it’s cold?” asks Billie. “They do, don’t they?” Christopher nods, and shrugs, then stops.

“And 3, 2, 1... action!”

West Bute Street, Cardiff.
24 November 2004. 12:50pm.

Phil Collinson – for it is he – is sat next to an imaginary spaceship, amid cameras and army vehicles and walk-on artistes. The most ambitious project of his career is gradually taking shape. It’s been a busy week, with two different directors juggling two separate recording blocks. Today, Euros Lyn is supervising pick-ups, in between editing his episodes. “Phil is a fantastic producer to have in the cutting room,” Euros tells me. “He’s the person who gets to be the very first viewer – and critic – of an episode. His infectious laugh, his overwhelming enthusiasm and his supportive criticism are a great combination of qualities.” Tomorrow, Joe Ahearne will shoot the final scenes of Episode 8. He’ll spend the next day filming cutaway shots for Episode 6. If working on so many episodes at the same time sounds a bit complicated, that’s probably because it is.

Is the team on schedule? “We’re pretty much where we wanted to be,” says Phil confidently, “slightly behind where we’d first anticipated, but nothing that we don’t think we can pull back. That happens on every project. This is a tremendously ambitious project, with lots and lots of complicated elements to it. It’s a huge budget to manage – across 13 episodes it’s an awful lot of money. I spend a lot of my time ducking and diving, robbing Peter to pay Paul. There are times when you think, ‘oh blimey, how the hell are we going to keep the cameras turning?’ On another level, it’s science-fiction and, of almost any genre, it’s the easiest thing to get completely wrong. But it’s going really well. Every day, I think, we work a miracle – more so than on anything else I’ve ever done.”

“We have to make sure there is a reassuring centre to the programme, and we have that in Chris and Billie.”

A nice pub, Cardiff Bay.
24 November 2004. 1pm.

“It’s as good as – or better than – I hoped it would be,” Phil says, settling down in a pub round the corner. He’s talking about the series, not the pub. “It’s hard work. I mean, I’ve never done anything as special effects-driven as this. Every day presents massive challenges. Most days involve a stunt or a piece of green screen action or an actor in a monster suit or a prosthetic of some kind. The first three or four months were nail-biting,” he says, “but I think we’re at a point now where I’m starting to enjoy it for the first time.”

Which day, I ask him, has been the best so far? “I think for me the first day that we had a Dalek on set. It was magic to be there. I mean, we’d had a brilliant read-through for that episode: [Dalek voice artiste] Nick Briggs came to the read-through with his modulator and read in as the Dalek and that was magnificent. You got a real tingle in your spine. But then to see him sat at the side of the set with his gizmo, and to see the creature, you know, glide onto the set...” Ah yes, the new ‘bling’ Dalek design so beloved of *The Sun*! “It’s magnificent, isn’t it? The first day we used the Dalek was a big two-hander between Chris and the Dalek and it was just the most beautifully-written scene. And the performances were extraordinary, the set was wonderful... it felt exciting, you know? It was an amazing day and a brilliant thing to see. I really felt that everything had come together then. That would have to be our best day.”

Phil nominates the very first day filming as the toughest so far, “because I don’t think any of us knew quite what to expect. You feel that on any project. You’re dealing with a new cast and crew, people you don’t know and who you don’t have a shorthand with, and you’re dealing with a completely different project, a different animal, so much is unknown and untested and all you’ve got is the fact that you’re as well-planned – as meticulously planned – as you can be for every eventuality. It’s nerve-racking. But every day has had something fantastic in it.”

Phil insists that the production team is not aiming the new series at a core ▶

SNEED AND COMPANY
UNDERTAKERS

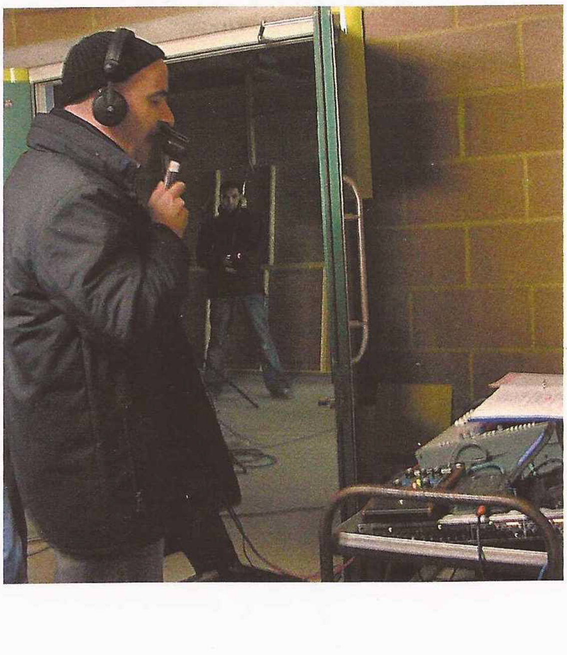
> "That first day we had a Dalek on set – it was magic to be there. You got a real tingle in your spine..."

◄ demographic. Quite the reverse. He wants as many people as possible to watch it. Everyone, in fact. "I used to sit and watch it with my mum and my dad and my gran," he says, "and everybody watched. I don't necessarily think people watch television in the same way now, but it'd be lovely to think that they might or that they could. It's not rocket science. This show could unite audiences. It is going to appeal to children, it is going to appeal to parents of children, not least because they'll watch to make sure their children don't get too scared..."

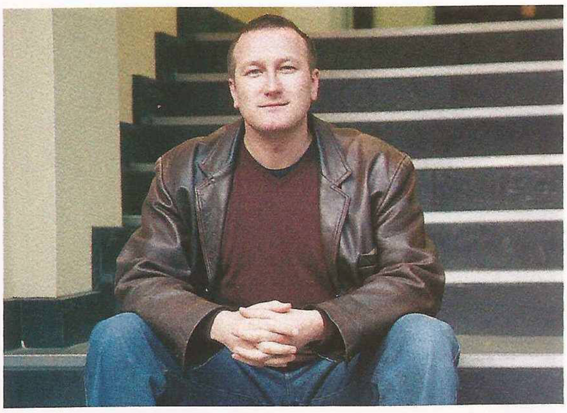
How far can you push it with the horror and the gore? "I think kids like to be scared. Oh, it's scary, yes. But it's a fine line. I don't want to have lots of children wetting the bed! We have to make sure that there is a reassuring centre to the programme – and I think, in Chris and Billie, we've got that. It is scary, it is monsters, it is bangs and flashes and different worlds, but you feel safe. You feel that the Doctor is in control – your hero battling to save the world. He always did that when I used to watch and he continues to do so. At the heart of it, there's a morality – two characters fighting for what's right and good and just. I think that's what the series is all about."

How would Phil describe Christopher Eccleston's portrayal? "Fundamentally, Chris is a fantastic actor. He's had a glittering career. You know, he's done some of the best television of the last 15 years. He's done it all. He believes everything that he does – and he believes in it passionately. He brings a lot of passion and drive to the role. The Doctor is the same character that he always was. He's a hero who fights evil to make the universe a better place. That's all there in Chris' portrayal and I hope the audience is going to relate to him and feel for him in the way that they always did."

▼ *Dalek voice artiste Nick Briggs works his magic. Dalek not shown!*



One of Phil's buzzwords, it seems, is 'tangible'. The fact that Chris portrays Doctor Who with a northern accent makes him, Phil tells me, a more tangible character. His costume is also designed to make him more tangible. "The most important thing that we all want is that the show feels real and tangible," the producer reiterates. "One of the dangers of science-fiction is that you've got quite extreme characters behaving in very extreme ways in alien landscapes; if you're not careful, there's nothing for an audience to hang on to and relate to. I think what we're making has a fantastic look and feel to it, but that's taken us time and it's been organic – an awful lot of meetings, an awful lot of talking, and an awful lot of running around to make sure that it look and feels completely authentic, whether we're in Dickensian Cardiff or in a space station in the year five billion. That's a challenge.



◄ *A nineteenth-century setting for Episode 3. That's not real snow, y'know...*

"I think we wanted – and when I say we, I include Chris in this, because we talked a lot to Chris about what he would feel most comfortable with – we wanted a modern hero, we wanted somebody that the audience could 'touch', and I think that what he wears is an extension of that. Lucinda Wright, our costume designer, was very clever about what she put him in and the jacket and the cut of it. The whole look isn't just thrown together. It's very meticulously thought about. He wears the costume constantly – even in Victorian Cardiff – and it's a beautiful costume because it doesn't stand out and, at the same time, it's very distinctive. He walks around with Charles Dickens, who's dressed as Dickens would have been dressed, and he doesn't look incongruous. It's right for a series that's being made in 2004, 2005. It's modern, it's sexy, but it's timeless – which is kind of like him, you know, as a character."

This tangibility extends, of course, to the chemistry between the two leads. "Yeah, we've been very lucky. They've got great chemistry together. You feel that these are two people who really enjoy each other's company and want to travel the universe together. I mean, it's a terribly claustrophobic relationship: two people travelling around in a time machine, with only each other as company. We had to get that right – and I think we have. They have a very believable friendship. I don't want to watch two people bickering away at each other; I want to watch two people who care enormously for one another and have a common agenda. The audience must empathise with them. Billie and Chris are the sort of actors that you do root for and you do want to spend time with.

"Billie's a wonderful co-star to Chris. I honestly think Rose will be *the* classic *Doctor Who* companion. Her performance will be remembered for a long time. As an actress we were incredibly lucky to find her. She's got a warmth and wit and an amazing power on screen. And as a person she's a delight to have around, always smiling and laughing. She brings this wonderful energy to the set."

So with the Doctor and his companion in place, I ask Phil about the third 'star' of the series: what, at this stage, can he give away about the TARDIS. "Well, it's wonderful," he says, sipping his drink. "The basic idea – a big room with the main controls in the middle – is so fantastic, I mean, why would you change that? It's a brilliant piece of design. The basic idea is the same, but Ed Thomas' design has a feeling all of its own. I mean, with the best will in the world, the TARDIS interior always used to look like a studio set. It's enormous and it looks beautiful on camera. It's so diverse." Phil tells me that the production team has come up with some clever ways of explaining the TARDIS' dimensional transcendentalism – that it's bigger on the inside than the outside – to an uninitiated audience. "We're doing a couple of things to help ease the way," he says, a glint in his eye, "so that the viewers can imagine that, when you step through those doors, something magic happens and the interior really does tie in with the outside." We hear the sound of fan hearts a-fluttering...

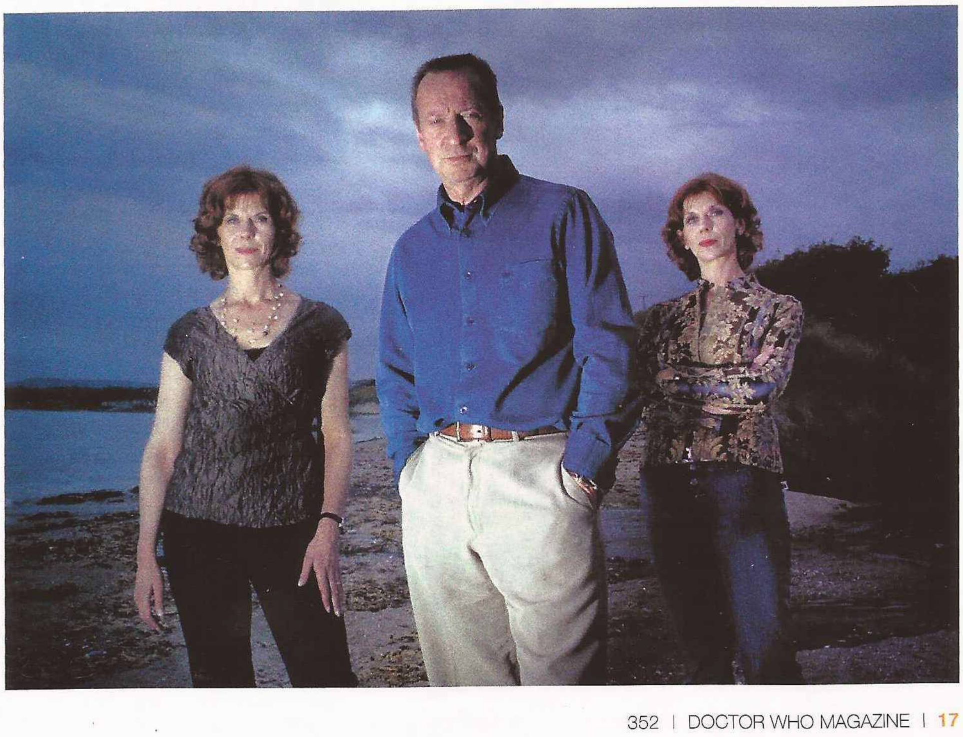
Will first-time viewers have to bone up on their *Doctor Who* mythology, then? Apparently not. "In the first episode, we explain what the TARDIS is, we explain that he's a man who travels in time and space... and that's kind of where it stops, because that's actually all you ever need to know about him. You don't need to know that in 1977, there was an adventure in which x, y and z happened. It's very important that we make something fresh and exciting – to try to capture a whole new audience and not get bogged down with the show's past. I think that would be a big, big mistake.

"Having said that, it would be a mistake to throw everything up in the air and, I don't know, suddenly he's travelling around in a portaloo! He still travels in a police box, he still has a sonic screwdriver, he's still a Time Lord... we've taken what we think are the core elements of the series and mined it for all we can. When he meets the Daleks, you're aware that he has a history with these creatures, but it isn't the driving point of the story. The driving point of the story is: there is a fantastically designed monster that is terrifying a whole bunch of people and threatening to take over the world – and that," he enthuses, leaning forward, "is adventure. That's the sort of story that we tell."

For several weeks last summer, when talks broke down between the BBC and the Terry Nation estate, the world had to get used to the idea that the Daleks would not be appearing in the new series. I have to ask – this wasn't just a publicity stunt, was it? "It was a very difficult, very long and protracted, complicated legal negotiation process," insists Phil, "that a lot of people – not least Julie Gardner – worked very hard on. It wasn't a publicity stunt. We genuinely believed that we weren't going to get the Daleks... it was coming up to a point where we needed a script. There were production demands. We needed to start prepping that episode, so a new script was commissioned."

Phil continues: "Rob Shearman wrote a new episode, taking the Dalek out of his script and introducing a new ►

▼ *Phil Collinson's last fantasy-based project for the BBC was* Sea of Souls.



◀ creature. I'm sure it will be published one day. It was a fantastic idea and it would have been just as exciting. If we hadn't got the Daleks, we would have gone and shot that and it would have been fabulous. These things happen. At the eleventh hour, negotiations were reignited and we got the Daleks back. It's indicative of the amount of interest in the series that people got so worked up about it." All that publicity can't have been bad for the show, though?

"But we didn't need it!" he insists. "You know, we could have a journalist out on set with us every day for the next nine months, because there's that much interest in the series. It'd be lovely for us if we could just get on and do our job without people with long lenses taking pictures of actors on the set. It would be fabulous. We've all accepted that it's part and parcel of the job. There is enormous interest and we have to live with it. It's still early days. The big publicity drive will kick in as the series builds up to its first airing. But we're not there yet."

▲ *The executive three! Mal Young, Julie Gardner and Russell T Davies gather at a Doctor Who briefing Day on August 24.*

"We've taken what we think are the core elements of **Doctor Who**, and mined them for all we can..."

Phil smiles wistfully at the suggestion that some aspects of the new series could be kept secret until transmission. "Yeah, it'd be nice to do that. It'd be nice to have some surprises. We started off wanting to keep everything close to our chests," he explains, "not because we want to keep people out, but because we're in the business of making a television programme that we want to surprise people with. It's a shame that sometimes that gets spoilt, but that's the nature of the beast. Russell is very clever at being cryptic in his [DWM] *Production Notes*. He says nothing but says everything. That's very difficult."

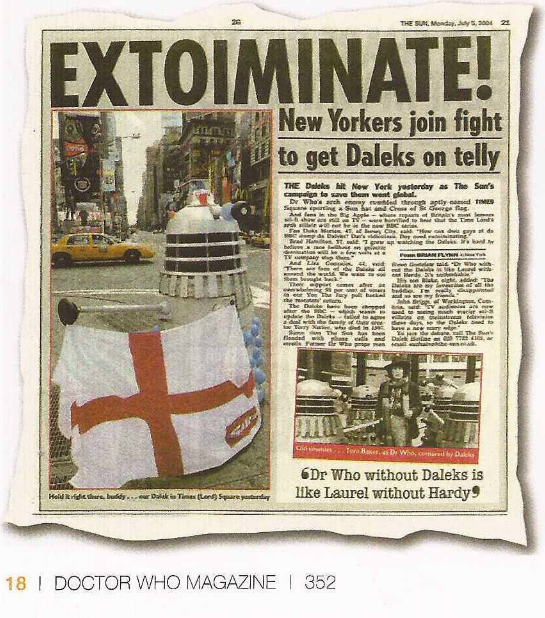
With its attractive leads, smart new logo and new-found fashion sense *Doctor Who* has received a glossy makeover for the new century, and Phil has been at the centre of these design decisions. "We had lots of meetings about the logo, we looked at lots and lots of different designs, and I think we chose the best one," he says, smiling. "I keep using this word, but it's *sexy*, I think. It's vibrant. It's brilliant that people have had such strong reactions. Nobody has just gone, 'Oh... is that it?' Everybody has an opinion. At the end of the day, it's striking and eye-catching and we think it's fantastic." And all that orange – are we getting a sneak preview of the title sequence? Phil shakes his head. "We're doing that the other way round. We're working on the title sequence at the moment and it is going to be in some ways guided by that logo. Of course, when we came up with the logo, we were thinking about the title sequence and the sort of things we wanted to happen in it..."

Okay, let's put a few rumours to rest. Episode One features waxworks of David and Victoria Beckham on the rampage. "It doesn't," Phil laughs. "Nor does it feature a flying sofa monster!" What about Paul McGann filming a regeneration, which may or may not be seen as a flashback? "As it stands, Paul McGann *isn't* filming a regeneration," Phil says. "It would be the oddest way to start a new series: introducing a character and then removing him within minutes. Why would we do that? The Doctor has a past, but the series is brand new, with a brand new cast and a brand new set of characters."

Okay, here's one – has Russell really written a character called the Moxx of Balhoon? "Hah! No comment." So, have Slipknot been commissioned to record the revamped *Doctor Who* theme tune? "We're listening to pitches from various people at the moment," Phil smiles. "I'm sure you'll know when we make a choice." How about U2, then? Or Jamie Callum? Franz Ferdinand? "Dear me, no!" laughs Phil. Oh well. I wonder whether Phil would like to *start* a rumour. He chuckles heartily, thinks for a moment, then says, "Actually, I think we've got enough of those already!"

Phil says he's glad to be involved in something that has such a huge following. "The show is so loved – almost religiously so by some people – and I think that's fantastic and admirable. But we can't let that influence us. My job is to make this series the best that I think it can possibly be, to realise the scripts in the best way that they can be; I can't allow myself to get bogged down or worried about what one small aspect of the audience is going to think. I just have to get on with my job. There's a big expectation that goes with bringing back any programme that is held in such high esteem by the audience, so there's that pressure, too, which I try not to pay any attention to." You'd probably go mad if you did, I point out. "You would go mad, but at the same time... I think what it makes us do is work really hard, because we're desperate to make something that lives up to the rich past that the show has."

In accordance with the original series, Phil firmly believes that scripts are more important than special effects ("The best episodes of *Doctor Who* are



26 THE SUN, Monday, July 5, 2004 21

EXTOIMINATE!

New Yorkers join fight to get Daleks on telly

THE Daleks hit New York yesterday as The Sun's campaign to save them went global.

Dr Who's arch enemy rumbled through aptly-named TIMES Square sporting a Sun hat and Cross of St George flag.

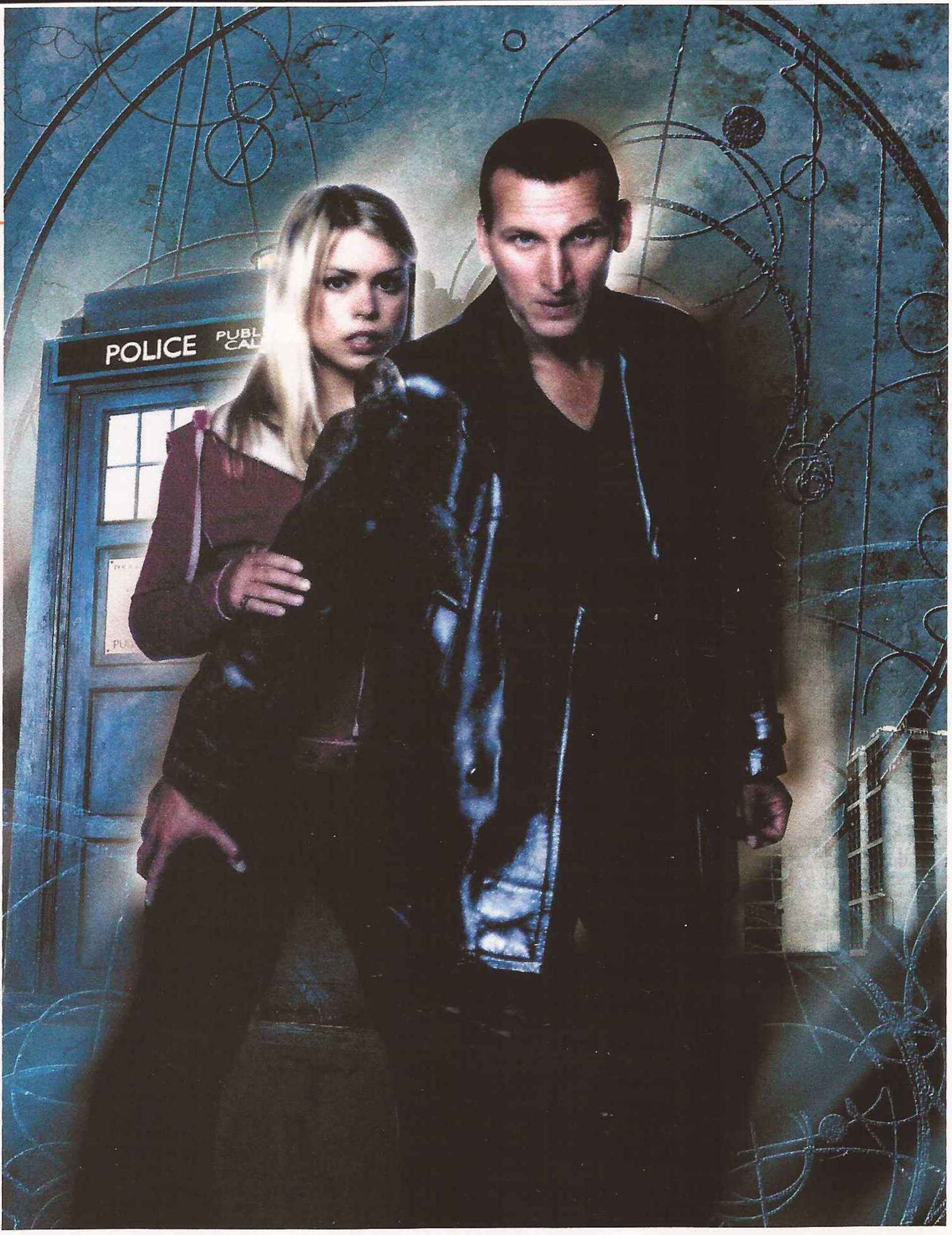
From BRIAN FLYNN in New York

Hold it right there, buddy . . . our Dalek in Times (Lord) Square yesterday

Old enemies . . . Tom Baker, as Dr Who, cornered by Daleks

❛Dr Who without Daleks is like Laurel without Hardy❜

▼ *The Sun launched a 'Save the Daleks' campaign back in July 2004.*



▲ *An ultimately unused idea for the new series publicity poster.*

remembered because the scripts were fantastic," he says, "and the ambition behind them was huge"), but recognises that the new production team is in a privileged position. "We've got MillTv doing our special effects," he says proudly. They're a huge organisation. They have huge resources and very experienced technicians. And added to that, our scripts really are fabulous.

"All of the writers have worked really hard – some of them went to ten or 11 drafts. They've all responded brilliantly to the fact that we've had note after note after note, honing them, refining them. And we're so fortunate to have Russell on board. He's not just a scriptwriter, he's an author – he thinks about and considers everything. And he's an executive producer, so to have that writer's eye looking across everything is fantastic."

Will the imminent departure of executive producer – and BBC drama boss – Mal Young make any difference to the long-term health of *Doctor Who*? "Mal Young was a brilliant supporter of the project. He'd been trying to bring *Doctor Who* back to the BBC for a long, long time. He's one of the key people in the resurrection of the series. He's always batted for it and has kept batting for it. And we've loved having his input, so of course he'll be missed. But we've got a programme to make and we keep rolling on. Mal won't be replaced as executive producer," Phil reveals. "It's going to be down to Julie Gardner, who, quite frankly, has the energy and enthusiasm of six people, let alone two!"

So how will the success of the series be gauged? "I don't necessarily think we have an expectation," says Phil. "Obviously, there's no point in making a series that nobody wants to watch. Having said that, there is a tremendous amount of support for the programme. All I can say is – let's wait and see. Of course I want as many millions of people as possible to watch it, love it and enjoy it – and so, I should think, does the BBC. But at the moment, our focus is on trying to make the best programme that we can possibly make, and letting that speak for itself."

Russell recently suggested that the series might go up against Ant and Dec on ITV1 – but Phil just shrugs. "It might, I don't know. We're making a big, colourful, exciting, sexy show that is going out on a Saturday night. We're very aware of that. You'd be a fool not to be. It just makes you work a little bit harder, because, as I say, I want this show to get the biggest possible audience." Importantly, a second series isn't a done deal. "I don't know when that decision will be made. No series ever gets the assurance of a second one from the outset. Commissioning people will often wait until a few episodes have gone out and then judge the public and audience's reaction before commissioning more, so it's a bit like 'wait and see' with that. I can't tell you whether or when we may see another commission. All we can do is hope."

Nevertheless, the team will have to start thinking about a second series before it's commissioned. "Yes, pretty soon into the New Year we'll do some preliminary work – starting to think about scripts, about what we've learnt from the first series, about what we'd do differently – because we don't want to be caught with our trousers down. If a commission happens, we'll have to move quickly. It's all part of the process." And would Phil want to stay on as producer for a second series? Of course he would! He'd jump at the chance. "Yeah, definitely. I'm having the time of my life. It's amazing.

"In what other job would you get to sit down at a table and talk about how to bring back the Daleks, how to blow off the side of a building, and how you're going to afford to close down London? We've done some amazing things – we shot at Whitehall at five o'clock in the morning! And it looks beautiful. No two days are the same. Every day is different and every day has huge challenges. It'd be nice to carry that on. It is the best job in the world. People ask me, 'Is it as good as you expected?' And it really is. Without wanting to sound pretentious," he smiles, "it really does feel that we're making something groundbreaking. Nothing like this has been attempted in this country since... well, since *Doctor Who* did it first, 41 years ago! I'm sure all of those production teams – the previous production teams, previous producers – went through the exact same things that we're going through now. It's fantastically exciting." ■

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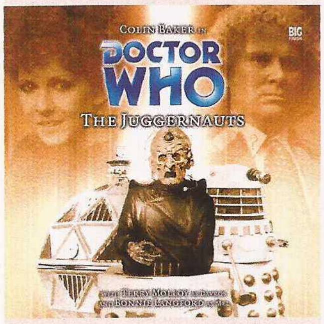
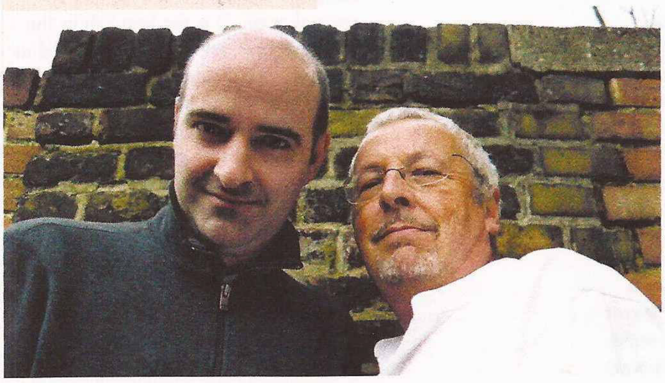


AUDIO DRAMA Big Finish
RELEASED January 2005
FEATURING
The Sixth Doctor & Melanie Bush
ENEMIES
Davros, the Daleks, the Mechonoids
SETTING The planet Lethe
STARRING Colin Baker, Bonnie Langford, Terry Molloy, Bindya Solanki, Klaus White, Nick Briggs
DIRECTOR Gary Russell

Having been separated from his companion Mel for some time, the Sixth Doctor is perplexed when his oldest enemies, the Daleks, ask him to do some reconnaissance work on the planet Lethe. On this remote human mining colony, Mel has been using her computer programming skills to help refine the Juggernauts – superior servo robots, developed by a disabled scientist. But the Daleks are deeply suspicious: their creator, Davros, has been seen on Lethe...



The Juggernauts

Written by SCOTT ALAN WOODARD | Preview by MARK WYMAN

DWM'S RECENT POLL RESULTS showed that readers thought highly of the Sixth Doctor's audio joust with the Daleks' creator, in Lance Parkin's *Davros*. At the rematch recording, it was clear those readers were in good company.

"I used to think the Master was the Moriarty to the Doctor's Holmes," says Colin Baker, "but in terms of individual foes, these two stories I've done with Terry Molloy have put Davros up at number one for me. I'm swaying toward Davros because he's a very interesting, multi-layered villain. Though evil to his core, he comes out with stuff you can't argue with – which wrong-foots the Doctor..."

Molloy himself explains: "This story is much more as we recall Davros' relationship – or lack of one – with the Daleks. I have no problems with the Daleks – except wanting to get rid of them." So Davros is scheming away, as ever? "Oh yes, but always for the greater good. People just don't see it his way..." Molloy chuckles.

The Juggernauts sees the first dramatic use of the Mechonoids since their brief prominence in *The Chase*, a Dalek adventure which aired almost 40 years ago. Also, Bonnie Langford's Mel had hitherto never met the Daleks. "It is my first Dalek experience, but even in my world of 'I never really watched *Doctor Who*', I'd heard of Davros and the Daleks," she assures **DWM**. "Although Colin and I did appear with a Dalek once on *Blue Peter*..." Langford is also pleased at another innovation. "Mel gets to programme something! I just pressed the odd fake button on a panel on TV. But here I get to use my supposed skills and name some programming languages – Fortran, Cobol and Basic..." she recites with satisfaction.

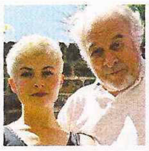
> "I was given quite a shopping list from the producer – Davros, Daleks, Mechonoids..."

Big Finish has commissioned yet another audio débutant here: step forward, California-based writer Scott Alan Woodard. "I got to know [producer-director] Gary Russell through the Gallifrey Conventions, which I discovered in 1992 when I moved out to LA. Gary and I eventually discovered we have common interests in TV cartoons. My day-job is making on-air promotions for Kids' WB" – a leading US cartoon network – "I've been a writer-producer for them since 1997."

"That was a connection Gary Russell liked", continues Woodard, "so we started corresponding, and when the *Excelis* mini-series was made in 2001 I was contacted. I was a contender for the Sixth Doctor script, but nothing came of it and after *Excelis* I pretty much forgot about it. So when Gary called me in November 2003 and said 'I'd like you to write a *Doctor Who*', it was a real pick-yourself-off-the-floor thing. But within about two weeks I had a skeleton that I thought addressed everything Gary wanted. There was quite a laundry list in his *Juggernauts* synopsis: he did mention the Mechonoids, Davros and the Daleks. I was amazed to think, 'I'm a first time writer for them and I'm being told to write a Dalek story?' When Gary gave me the recording dates, me and my wife thought it'd be fun to have a trip over. Although I'm a hopeless Anglophile, I haven't been here since about 1989. Sitting in on this session has been an absolute blast – I was just blown away when Terry Molloy got behind the microphone."

"Making the continuity work alongside *The Chase* and *Revelation of the Daleks* wasn't easy," Woodard admits, "but Gary suggested having the Mechonoids being discovered where Davros has arrived. So Davros, from his perspective, has no concept of what they really are. We don't try to develop Mechonoid characters, but we've kept the numerical language from Terry Nation's scripting."

"I steered away from the playful or screaming Mel of the TV series to play up on her being a computer programmer, and wrote in some more serious moments. So it's almost a Mel story: the Doctor is taken out of the picture early on, and when he finds his way into events it's like him becoming the companion. For her, it's quite an emotional rollercoaster..." ■

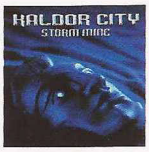


UNIT:

SNAKE HEAD

CD | BIG FINISH | £9.99 | JAN

Siri O'Neal (left) stars in the second play in this series based on the secretive military organisation from the Pertwee years.



KALDOR CITY:

STORM MINE

CD | MAGIC BULLET PRODUCTIONS | £9.99 | OUT NOW

Paul Darrow stars in the sixth in this excellent series of plays based on characters from *Doctor Who* and *Blake's 7*.

Match of the Day

Written by CHRIS BOUCHER | Preview by DAVID DARLINGTON

THE LAST TIME DWM SPOKE TO former *Doctor Who* scriptwriter Chris Boucher, on the release of his last novel *Psi-ence Fiction*, he mentioned that prose writing, as a job, wasn't getting any easier with time. And yet here he comes down with another novel. How come?

"It's more of a desire to keep working than anything else!" Boucher frankly admits. "Like most people, I find that nothing is ever as simple as, ideally, it should be. We are all full of contradictions – I, for example, am deeply lazy, but I'm also slightly uncomfortable when I'm doing no work at all. I find I can't really work, however, unless somebody forces me by giving me a professional contract involving payment, and deadlines. But I hate working, and I hate deadlines, and the money's rubbish! And so it goes. As far as it getting easier – well actually, yes, I think it might be. But then again I always think that when I've finished a job. The *beginning* of a job, now, that's a horse of an entirely different feather..."

Again going back to the last time we spoke, Boucher did mention then how much easier he found the writing of scripts in comparison... "I still find script writing easier – at least I think I do, it's a while now since I've written a script. When I was a television script editor it always struck me as nonsense to suppose that a novelist must be able to write scripts because they could write novels, or vice versa. It's even more obvious to me now!"

> "I'm by the telephone if the new series needs me, but I think my time has probably passed..."

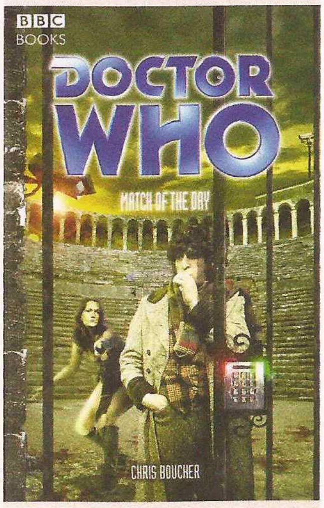
With that in mind, does the idea of working on the new TV series have any appeal? "Well, I'm by the telephone – but, sadly, I think my time has probably passed now..."

The society in which we find ourselves immersed in *Match of the Day* seems to be founded to a large extent upon the concept of random violence as sporting entertainment. It's an environment into which Leela, the so-called, noble savage, fits very neatly...

"Actually, the story didn't develop out of Leela's character," Boucher insists, "though I think it does fit her quite well. The bad guy, Keefer, was the main character in the original idea. When I thought of developing the notion into a *Doctor Who* adventure, I was all ready to have Leela leaving a trail of dead challengers behind her! It was Justin Richards who pointed out that the Doctor just couldn't countenance such behaviour, so I had to find a way round this which didn't make the Doctor and Leela peripheral to the world they were in. And I've always found solving such problems easier than starting again from scratch... *Match of the Day* is, in fact, an idea I'd been playing around with for quite a while now. All I needed to focus on it properly was some prompting by the excellent Justin Richards – editor extraordinaire, scholar and gentleman, *et cetera* – and a contract from those nice people at BBC Worldwide – patrons of the arts, benefactors of forgotten writers, *et cetera*..."

This is now Boucher's seventh *Doctor Who* story, and his seventh to feature the Fourth Doctor and Leela. Is there absolutely no temptation to have a go at writing for one of the others? "My big problem with the Doctor's later incarnations," Boucher admits, "is that I didn't see them in action on a regular basis. What I did see, I didn't much like, but then I was aware that my reaction was probably affected by a freelance writer's resentment. So writing with confidence for any of the other Doctors and companions is tricky for me. Of course, writing with confidence is tricky no matter what. Especially great wodges of prose. That's where we came in, wasn't it? Cue TARDIS sound effect..." ■

BOOK

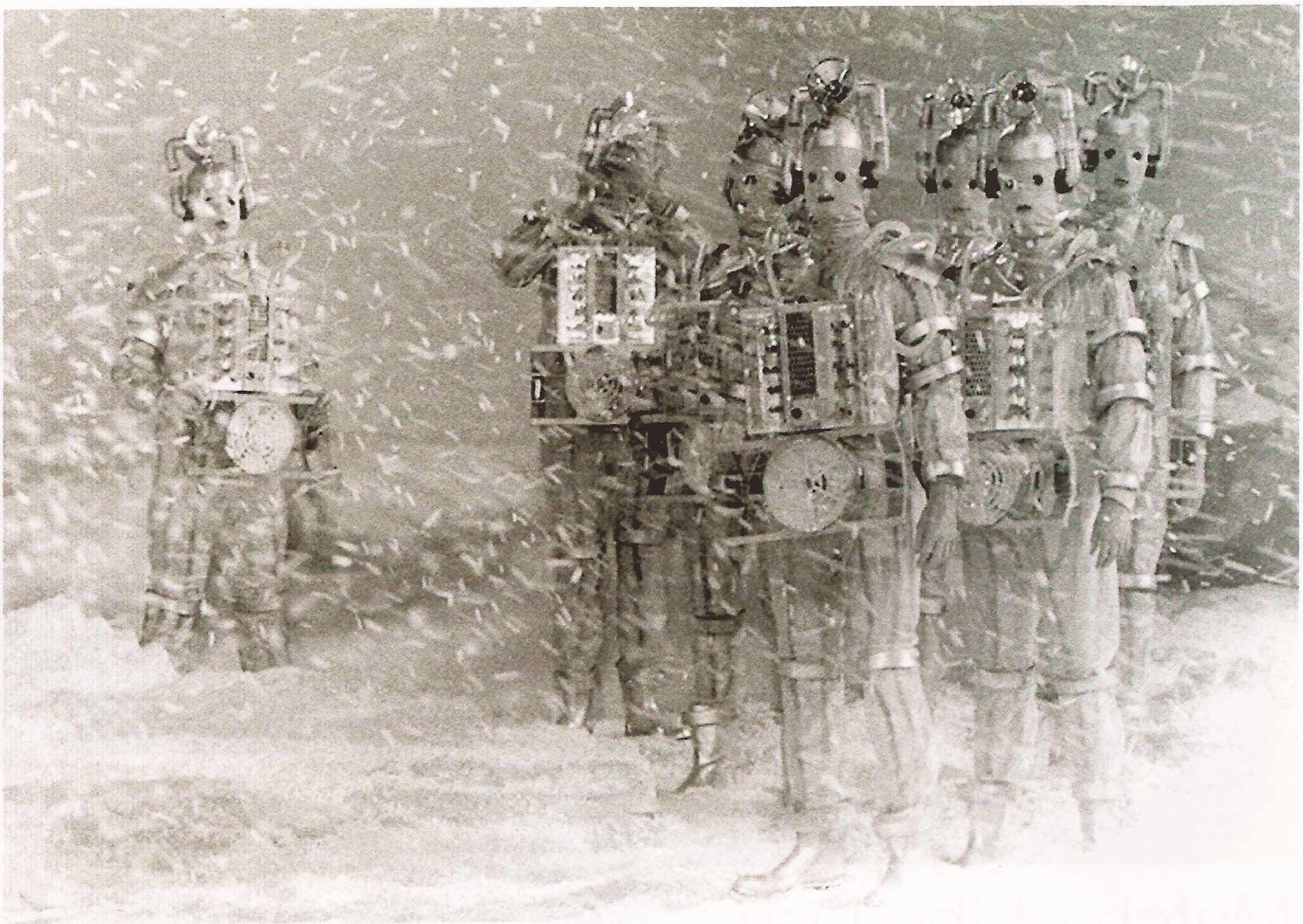


NOVEL BBC Books
RELEASED January 2005
FEATURING The Fourth Doctor and Leela
ENEMIES A fighter called Keefer, and the Lady Hakai...
SETTING A nominally civilised alien world – with challenges to the death part of the constitution...

There were the contracts, the agents, the local sponsors, the broadcasts, the laws which made murder legal... It had taken a long time to establish, and even longer to develop the league of superstar duellists. And just when it was all working so well, someone or something started interfering. When Leela is challenged to a duel to the death, the Doctor realises there is more to the situation than simple murder and mayhem. But how long can Leela survive on a planet where *not* to kill is an offence punishable by death?

THE FACT OF FICTION

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES...

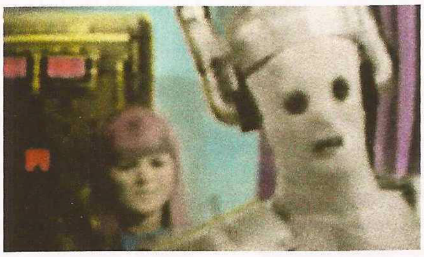


THE TENTH PLANET

Polly: *"Have you no heart?"* Krail: *"That is one of the weaknesses that we have removed..."*

THERE'S LITTLE IN LIFE THAT'S QUITE so satisfying as a conman conned. Long-term **Doctor Who Magazine** readers may, therefore, have been forgiven a slight, smug sense of *schaudenfreude* upon turning to the *Gallifrey Guardian* pages of **DWM** 194. '*Tenth Planet* 4 Returned?' queried the headline; below ran a story where initial excitement about the prospect of a 'lost' episode resurfacing ("The executives at BBC Home Video were delighted when... a video cassette was returned to them, with a label claiming that it contained Episodes 3 and 4 of the classic Hartnell regeneration adventure") was crudely tempered by the insertion of a pasted-in paragraph pouring cold water over the story ("Tragically, it seems hopes have been raised prematurely"). **DWM** had fallen victim to a hoax.

No-one deserved it more than **Doctor Who Magazine,** which in 1984 had run a two-page April Fool entitled 'Who'd Have Believed It?', in which one 'John Wakefield' detailed a startling turn of events beginning with the rediscovery of all but five scenes' worth of Episode 4, continuing with an Anneke Wills soundalike redubbing Polly's missing lines, and culminating in 'Chuck Paddock' colourising the lot for broadcast in Canada ("because of the transmitter designs in Canada, their receivers... cannot show mono material...").

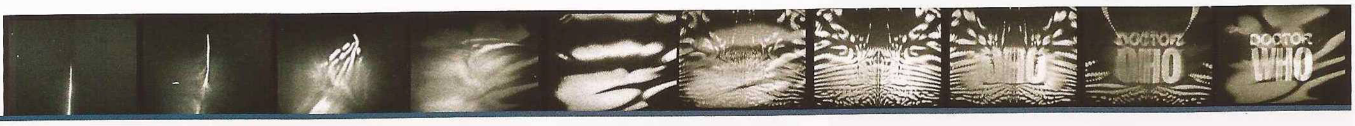


Why *The Tenth Planet* Episode 4? Why does the prospect of this missing 1960s instalment in particular turning up so quicken the fannish heart? Any number of the remaining hundred-odd 1960s *Doctor Who* episodes 'junked' by the BBC in the pre-home video days might turn out to be more interesting, but it's this one above all others that gets us going.

Part of the reason has to be that its absence from the archive is the greatest affront to us – it's the only episode whose recovery would complete a story, after all. Part of it's the content – but we've got the regeneration clip, and the rest of it just isn't up to much. Episode 4's the only one not to be scripted, even in part, by pondering Kit Pedler, the boffin brought in to boost *Doctor Who*'s scientific credibility, and its Cybermen are not the uncaring vampires of Episode 2, unable to understand why humankind would not want to be like them; nor is it shot through with the bug-eyed Cold War paranoia of Episode 3. Actually, it's a headlong rush to the end of the story, with its robot monsters getting into a tizzy about being held to ransom when all they've got to do to end the Radiation Room stand-off is execute their hostages; and there's that most unforgivable of storytelling sins, the *deus ex machina* ending, in which the Cybermen's planet destroys itself just cos it's convenient.

We've got the best of *The Tenth Planet* already, in Episodes 2 and 3. And we've never noticed...

Alan Barnes



EPISODE 1 TX: October 8, 1966

A rocket carrying the atmospheric testing probe *Zeus 4* launches into space.

Taking its designation from Greek mythology, the fictional 'Zeus' rocket programme is analagous to the real-life Apollo programme – unmanned test flights for the latter having taken place in February, July and August 1966. Apollo was the successor to the Gemini programme, which concluded with the splashdown of *Gemini 12* in November 1966, a few weeks on from *The Tenth Planet*'s first transmission in October 1966. Stock footage used here depicts the launch of a Gemini rocket.

Co-author Kit Pedler's name is mis-spelled in the titles, his credit reading 'Kitt'.

Its progress is monitored from the Snowcap tracking station in Antarctica, where US commanding officer General Cutler (Robert Beatty) wishes astronauts Dan 'Blue' Schultz (Alan White) and Glyn Williams (Earl Cameron) a good trip.

Oddly, Williams was scripted as a Welshman – and his name remained unchanged, despite the casting of Bermudan actor Earl Cameron playing (presumably) an African-American. Similarly, the Australian Schultz (whose surname is never given on screen, only in the closing credits) was intended to be of German descent. Schultz's and Williams' spacesuits would be reused in the later Cybermen story *The Wheel in Space* (1968).

From the base's Guard Room, an American Sergeant (John Brandon) surveys the outside scenery via periscope – but turns away as the TARDIS materialises amid a blizzard.

Why are armed guards stationed at Snowcap? A permanent manned outpost was not established at the South Pole until 1956, when the Amundsen-Scott research station was first constructed some 1,000 feet from the geographic pole. Partially rebuilt in 1975 as a geodesic dome, its situation provides unique opportunities for studies in meteorology, astronomy, astrophysics and biomedicine, among others. It is not, however, used as a space tracking station, nor for any military purpose; although Argentina, Australia, Chile, France, New Zealand, Norway and the UK each have (sometimes overlapping) claims to portions of Antarctic territory, the continent has been recognised as a *terra communis* since the Antarctic Treary of 1959. Throughout much of the Cold War, the US and the USSR reached a peaceful accommodation over Antarctica. In *The Tenth Planet*, however, the Geneva-based International Space Command is not necessarily the rainbow coalition it appears to be: although Snowcap is staffed by Britons, Americans, Italians and Australians, and representatives of African nations would seem to be in attendance at ISC's Geneva HQ, there is no evidence to suggest that nations outside NATO or the Commonwealth have a stake in either ISC or Snowcap. But this is 1986 – so what's happened to the Russians, and the Chinese? (Did the Z-bomb discussed later end the Cold War permanently?)

Private Tito shows his Italian roots by humming *La donna è mobile*, an aria from Verdi's *Rigoletto* (1851). The girlie pin-ups decorating Tito's bunk – a startling touch of verisimilitude, indicative of producer Innes Lloyd's drive to update *Doctor Who* to a more modern, less fantastic style – remind one of the *Playboy*-reading B-52 crewmembers in nuclear-era satire *Dr. Strangelove, Or: How I Learned to Stop Worrying and Love the Bomb* (1964)... to which we'll return later.

▲ *The gung-ho General Cutler (Robert Beatty).*

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EFFECTS
- MONSTERS
- EDITING
- TARGET BOOKS
- OOPS!
- SPECULATION

Space/time travellers Dr Who (William Hartnell), Polly (Anneke Wills) and Ben (Michael Craze) prepare to exit the TARDIS – Polly in furs, the Doctor in a cloak.

Davis' 1976 novelisation *Doctor Who and the Tenth Planet* (Tandem Publishing Ltd/Allen Wingate) sets the scene for later developments by having Ben describe both the Doctor's increasing decrepitude ('He was beginning to stoop a little, and his absent-mindedness had increased to the point where he did not seem to recognise his two companions, frequently addressing them as Ian and Barbara, the names of his first two fellow space-travellers' – this being, of course, a classic symptom of senile dementia) and his own gathering disatisfaction with 'dull' TARDIS life, the ship's previous three landings having consisted of lengthy nature rambles on uninhabited planets.

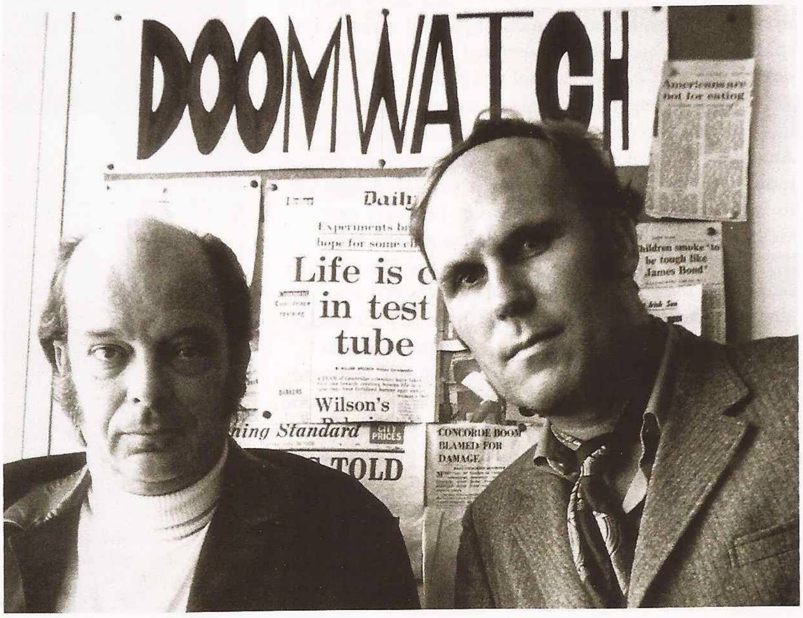
The sight of Polly's muff causes Ben to compare her to 'Nanook of the North', after the renowned documentary film of that title. Released in 1922 and directed by explorer Robert J Flaherty, it purported to chronicle a year in the life of Inuit ['Eskimo'] hunter 'Nanook the Bear' (played by Allariallak) and his struggle to provide for his family in the harsh Arctic conditions of Canada's Hudson Bay.

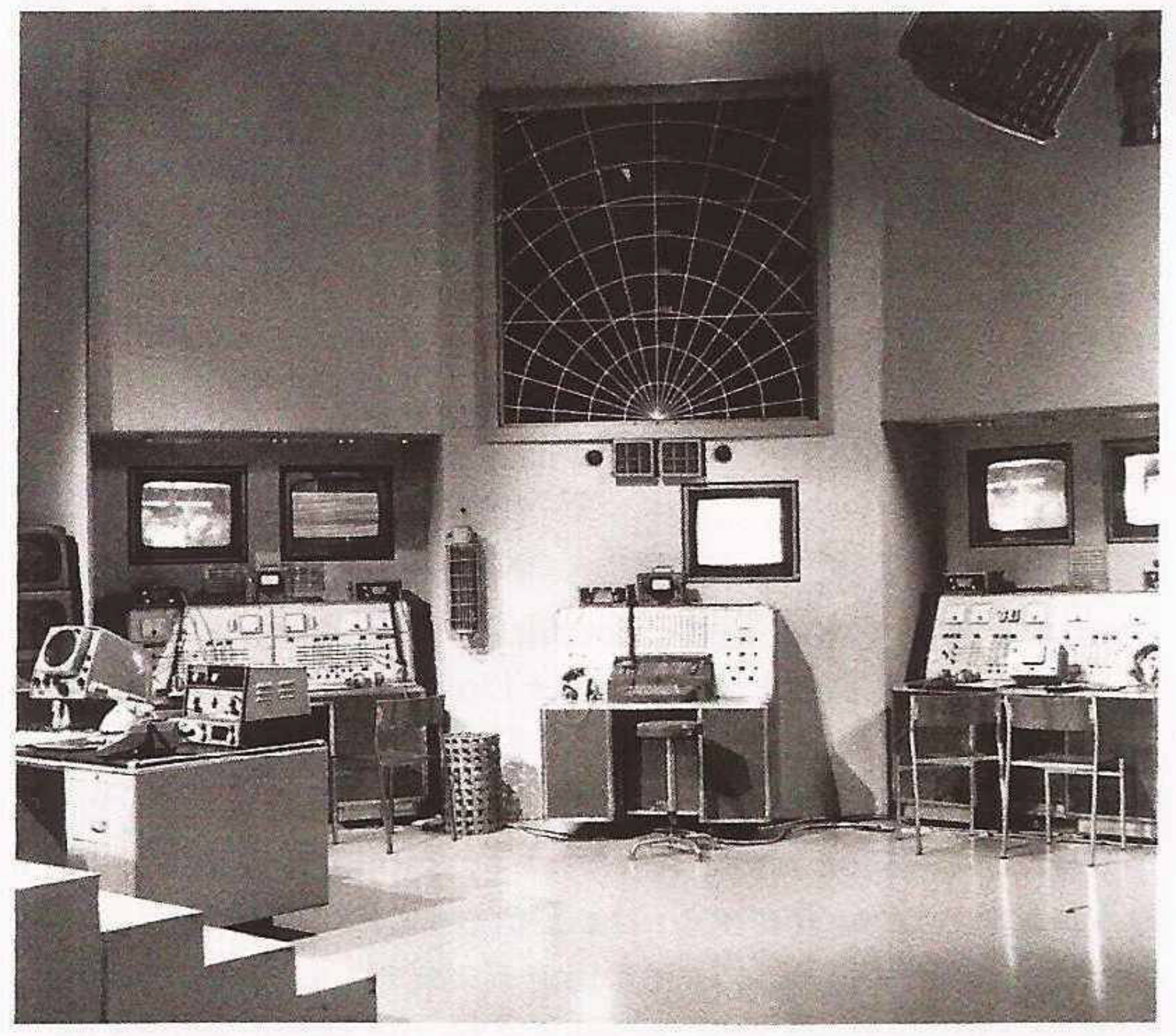
Outside, Polly and Ben discover the tip of the periscope.

Cramped conditions at *Doctor Who*'s regular Riverside Studios home, plus the need to stage a fan-directed mock blizzard and the requirement for a raised trapdoor, led to all the Antarctic exteriors being pre-filmed at the BBC's Ealing Studios facility between Wednesday 31 August and Friday 2 September 1966. As with several film sequences in the previous story, *The Smugglers*, an extra named Gordon Craig doubled for Hartnell, who was holidaying in Cornwall – which is why the Doctor doesn't speak in the polar scenes.

We'll discover that the TARDIS crew have been lucky enough to arrive at the South Pole in ▶

▼ *Kit Pedler (left) and Gerry Davis during the making of their 1970s BBC eco-thriller, Doomwatch.*


DOOMWATCH
Daily
Life is c
in test
tube
Wilson's
ning Standard
TOLD
CONCORDE BOOM BLAMED FOR DAMAGE
Children smoke 'to be tough like James Bond'



◀ *September 1966: The set for Snowcap's Tracking Room, constructed at Riverside Studio 1.*

◀ December, at the height of the Antarctic summer – when the temperature averages just a bracing minus 28 degrees celsius. It might be possible to overlook the fact that they're unacclimatised to the high altitude of the Antarctic plateau, but without sun goggles or some other UV shade for their eyes they'll be suffering from serious snow blindness the moment they step outside.

Polly's appearance causes a commotion in the Guard Room below. The Sergeant details three guards to bring the travellers inside, then orders Private Tito (Shane Shelton) **to inform Cutler of the trespassers' arrival – but Cutler has already entered the Guard Room.**

Cutler's line "I don't like your face... nor your hair," was ad-libbed by Robert (Bob) Beatty, probably in reference to Hartnell's Doctor wig. Beatty (whom Hartnell described as "a good actor and an extremely pleasant fellow") was an old acquaintance of Hartnell's, having appeared with him in two features (*Appointment With Crime*, 1946, and *Odd Man Out*, 1947) and an episode of the TV series *Dial 999* (1958).

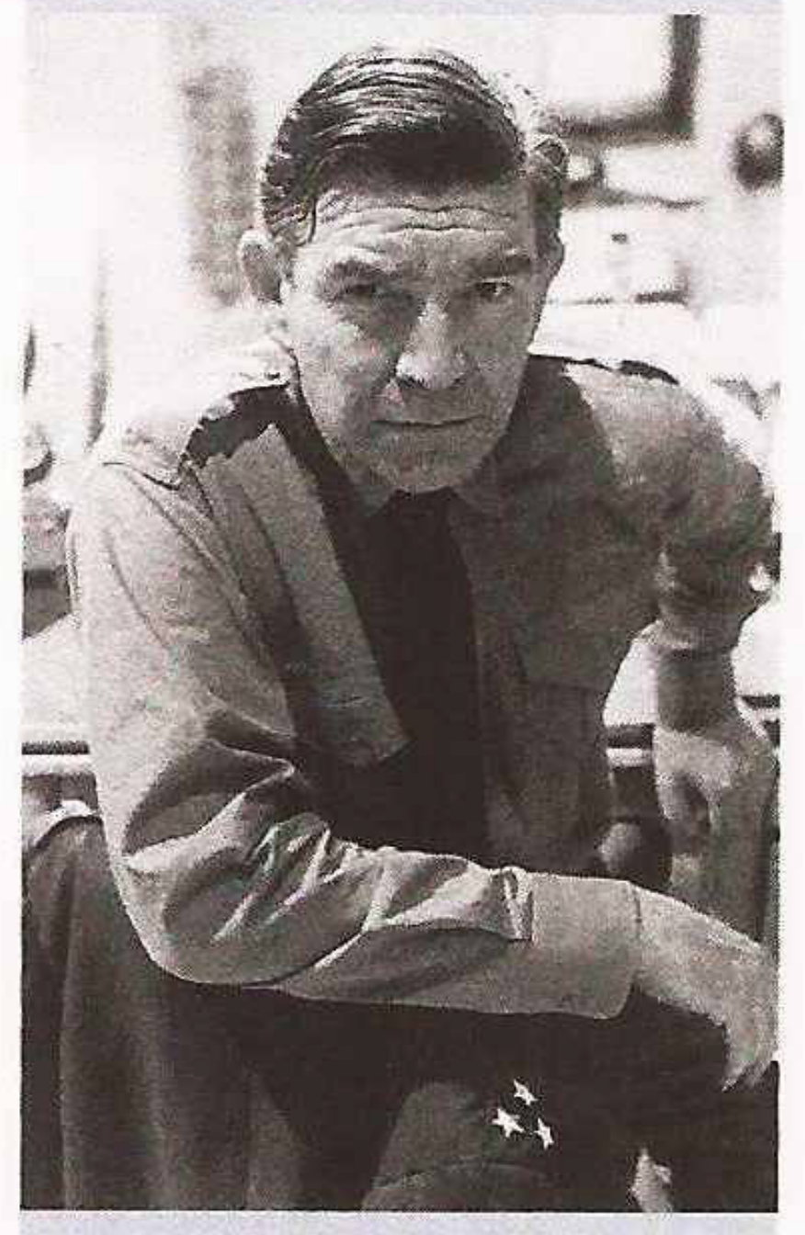
He orders them taken to the Observation Room adjacent to the Tracking Room, where a calendar informs the travellers that it is December 1986.

"It looks just like that rocket place in America," remarks Polly as she first catches sight of the Tracking Room. Davis' novelisation explicitly describes the control centre as 'resembling Cape Kennedy Tracking Station in miniature' – after the Brevard County, Florida launch site for all manned US spaceflights (which actually reverted to its original designation of Cape Canaveral in 1973).

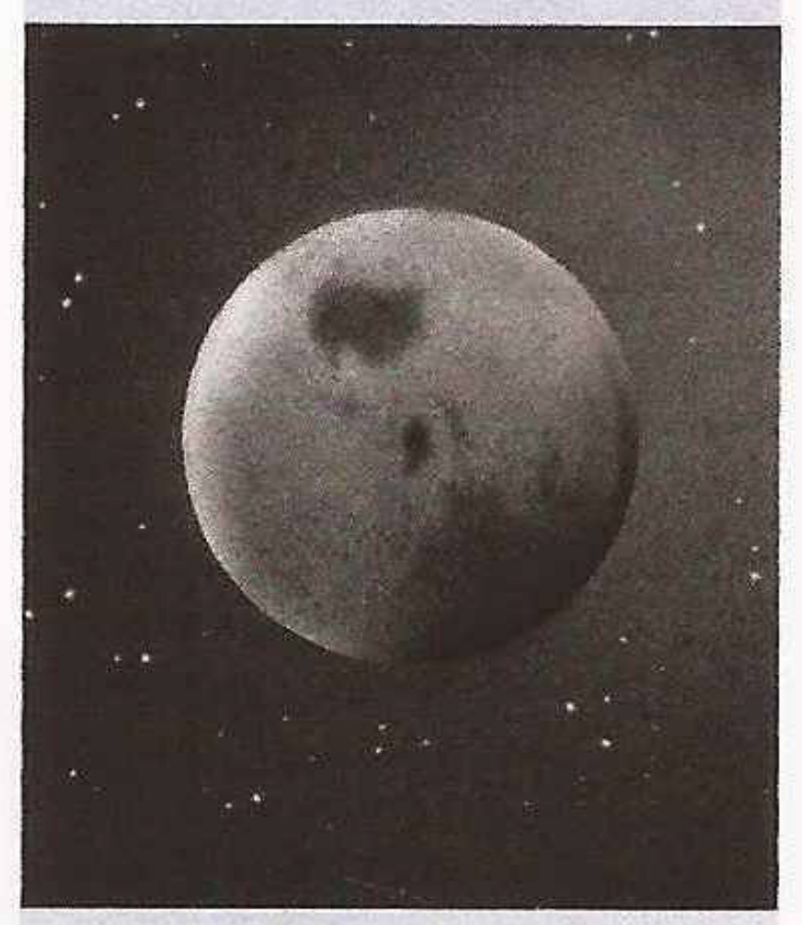
"We only spend a couple of months on this station," claims the Sergeant. Even today, the Amundsen-Scott base is unreachable throughout the six-month night of the Antarctic winter (it's too dangerous to land a plane in the region between February and October), making the Snowcap regime a nonsense.

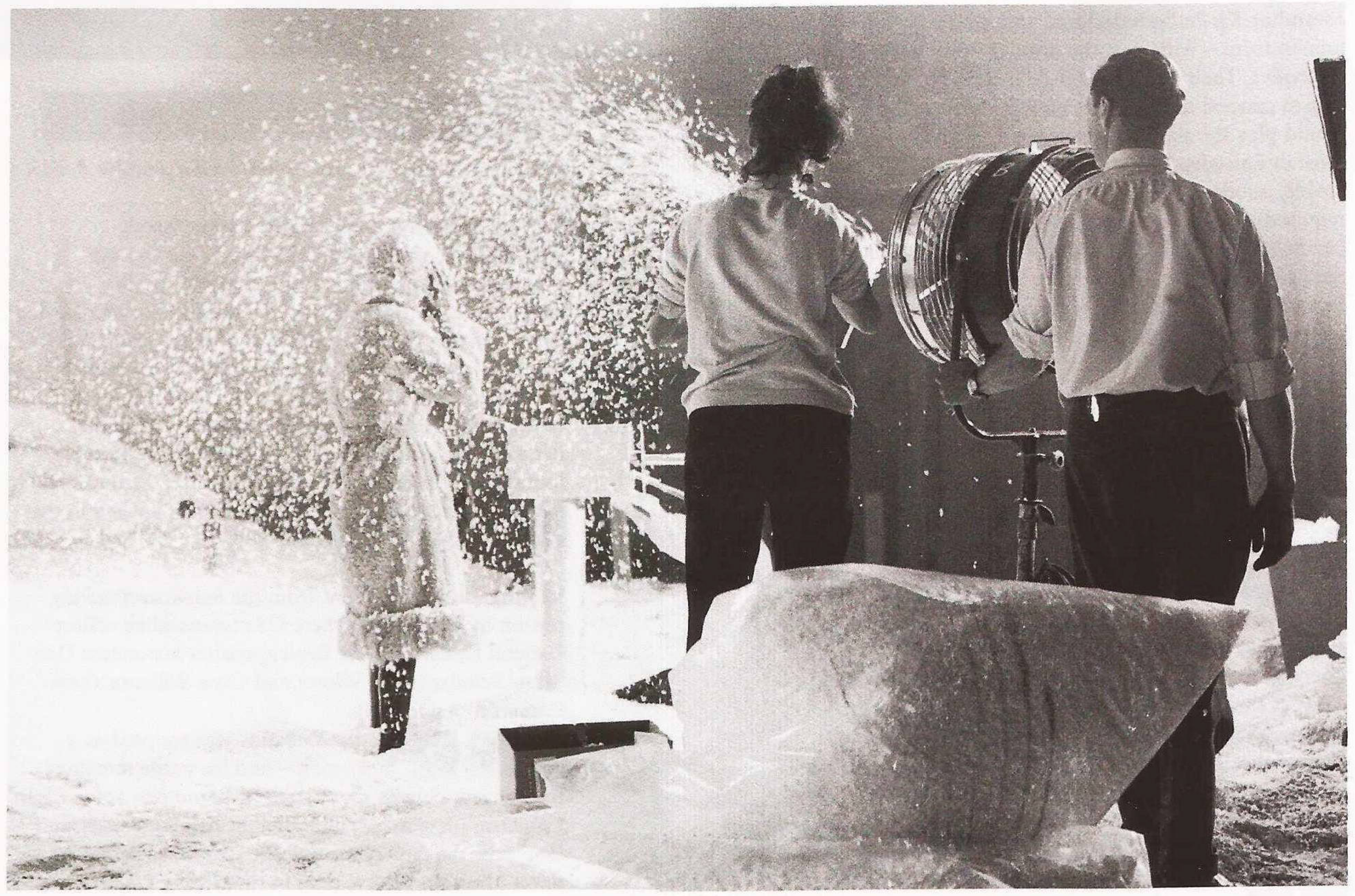
Davis' novelisation restores the date given in the scripts – 2000 AD. Perhaps this was altered to make Ben's wondering if Man has yet landed on the moon more likely? "Yeah, an expedition just returned," the Sergeant tells him. Having *still* managed to substantially underestimate the date of the first moon landing (20 July 1969), Davis' novelisation amends the scene, having Ben instead ask if Man has yet landed on Mars. Five months previously, the Sergeant confirms. (To be fair, 2000 would not have seemed an unlikely estimate for the first manned Martian excursion in the year the book was published, robot probe *Viking 1* having landed on the planet's surface on 20 July 1976.)

▼ *Robert Beatty shows a less cheerful side to General Cutler.*



▼ *Looks familiar: our first view of the Earth's twin planet, Mondas.*





◀ *No business like snow business! Anneke Wills (Polly) feels the full force of a polystyrene snow storm during filming of the Antarctic sequences at Ealing Film Studios.*

Scientific head Dr Barclay (David Dodimead) **and supervising engineer Dyson** (Dudley Jones) **confirm that the *Zeus 4* capsule is over 100 miles off-course.**

Two Englishmen named Dyson have figured prominently in the cosmological sciences – but although Sir Frank Dyson (1868-1939) rose to become none other than the ninth Astronomer Royal, the character was more likely named after Freeman John Dyson (1923-), a nuclear physicist and engineer of international repute who studied at Princeton under J Robert Oppenheimer, the father of the Bomb. In the late 1950s, Freeman Dyson joined a team of scientists assembled by California's General Atomic to work on 'Project Orion', a vastly ambitious plan to develop potentially huge interplanetary spaceships propelled by 'nuclear pulse' – that is, being shunted about the solar system (as far as the innermost moons of Saturn, in fact) by a sequence of atomic explosions. Initially funded as an Air Force project, Orion's development was sidelined by NASA's (National Aeronautics and Space Administration) commitment to the Apollo rocket programme, and was abandoned altogether in 1965 – prompting Dyson to write an 'obituary' to Orion in the journal *Science*. Might Pedler have read this eulogy? It's intriguing to note that the Dyson character, whose ID label gives his full name as 'Ernest John Dyson', shares not only a middle name with Freeman, but also his unusual blend of skills in both spaceship engineering (in the Tracking Room) and nuclear physics (in the Radiation Room). Even more intriguingly, Dyson's role was apparently much reduced in Davis' rewrites of July and August 1966; originally earmarked for Bernard Hepton (1925-, later famous as the Kommandant in the BBC's *Colditz*, 1972-74), the part was reallocated to Dudley Jones in consequence. The real-life Dyson went on to become a noted futurologist and authority on the search for extraterrestrial life. George Dyson, Freeman's son, researched the extraordinary history of the still part-classified nuclear pulse propulsion programme for his book *Project Orion: The Atomic Spaceship 1957-1965* (Penguin Books, 2003). Given that the precise mechanics of the Orion spaceships remained top secret in 1966, it's perhaps unsurprising that the *Zeus 4* capsule does not appear to be powered by 'nuclear pulse' – not unless the 'fuel cells' referred to by Williams are a euphemism for A-bombs! – but neither would it seem to rely upon tanks of liquid oxygen and kerosene, as per the Apollo-class rockets. Pedler and Davis have anticipated an entirely new method of propulsion, perhaps one not dissimilar to the 'ion drive' of the ESA (Eupropean Space Agency) lunar probe *Smart-1*, which first entered the moon's orbit in November 2004 – wherein solar energy is used to charge xenon atoms with electricity, which then provide thrust for the device.

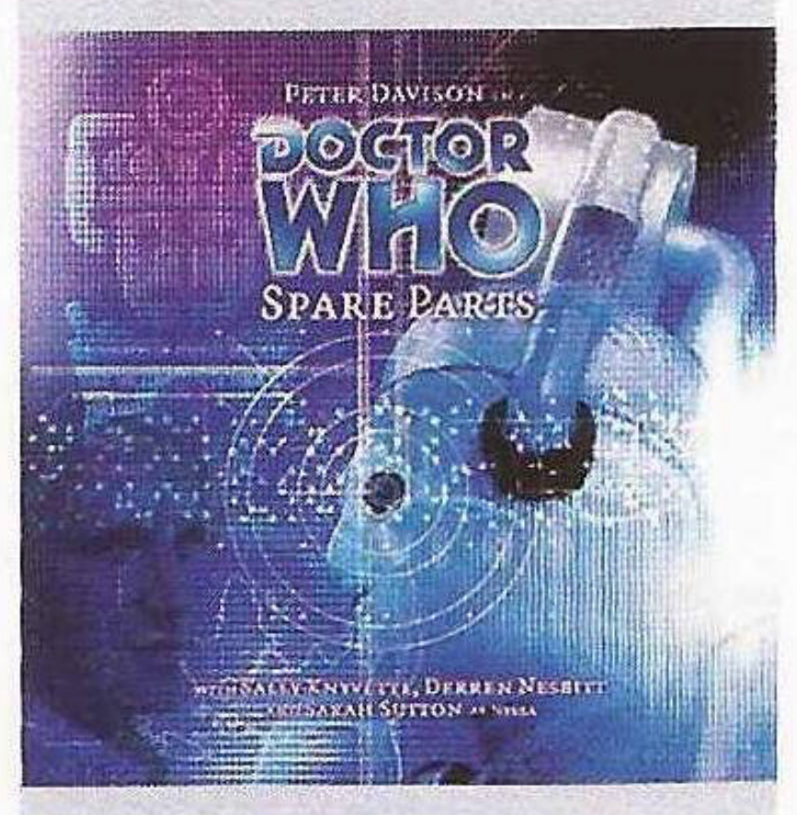
Checking their position, the astronauts see an unknown planet between Mars and Venus. The Doctor claims to know what this is, writing out his prediction on a slip of paper. Realising that this new planet is affecting *Zeus 4*'s course, Barclay and Dyson prepare for an emergency splashdown – but the capsule is now being affected by a 20% power loss; a loss which affects the astronauts' own muscles as they wrestle for manual control. The Doctor draws Cutler's attention to an image of the new planet, whose land masses are precise inversions of those on Earth – exactly as his note had predicted. The Doctor begins to explain how millions of years ago Earth had a twin planet... but is cut dead by Cutler before he can tell him to expect 'visitors'.

Judging by the model planet's speed of rotation, one day on Mondas must pass in just a couple of Earth minutes. And how can Earth and Mondas possibly share identically-shaped continents, given that they've been contoured by millions of years of drift?

Reports of 'tenth planets' are legion, ranging from Mercury's supposed neighbour 'Vulcan' (first postulated, wrongly, by the French mathematician Urbain Le Verrier in 1860) to 'Oceanus', 'Hades' and various other illusory worlds beyond Neptune suggested by serious astronomers at the turn of the nineteenth century. As recently as March 2004, the discovery of a large trans-Plutonian object named Sedna in orbit of the Sun excited press speculation about a 'Planet X'. (Way beyond the fringes of academia sit the disciples of the 'twelfth planet', as extrapolated from ancient Sumerian maps of the solar system by one Zecharia Sitchin – the tenth and eleventh planets being the Sun and the moon, supposedly. Named 'Nibiru', this fantastic world is said by some to be the Earth's dead twin: look at *www.zetatalk.com/science/s37.htm* to laugh at the loonies, then *www.badastronomy.com* as a penance.)

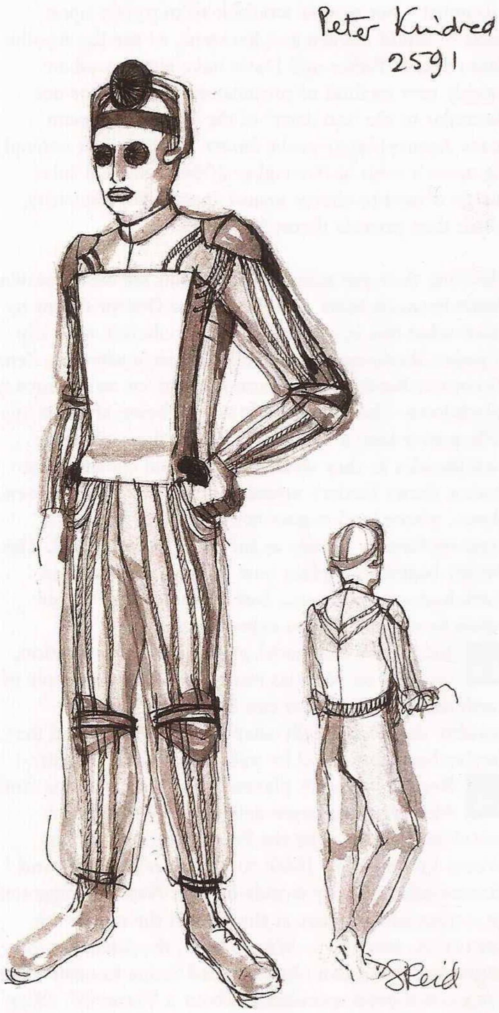
The idea of a mirror-image Earth was not new to *Doctor Who*. *The Hidden Planet*, a serial by Malcolm Hulke, was developed from September 1963 ▶

▶ *A classic still of an original Cyberman, cloth face and all!*



▲ *The cover to Marc Platt's acclaimed 2002 audio drama **Spare Parts**, detailing the genesis of the Cybermen.*

▼ *The First Doctor's last stand: Dr Who (William Hartnell), Ben Jackson (Michael Craze) and Polly (Anneke Wills) aboard the TARDIS in a still from preceding story **The Smugglers**.*



◀ and scheduled for production several times before being abandoned in October 1964. A not-dissimilar concept reached the big screen in 1969 courtesy of producers Gerry and Sylvia Anderson under the title *Doppelgänger* (aka *Journey to the Far Side of the Sun*).

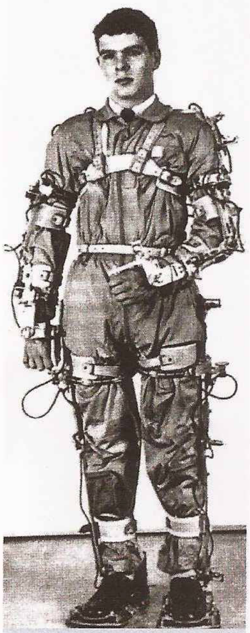
Cutler calls International Space Command at Geneva to inform secretary-general Wigner (Steve Plytas) **of this turn of events. Wigner tells Cutler to find out just what the Doctor knows about the new planet. Cutler orders the Sergeant to investigate the 'hut' the travellers arrived in. Outside, a saucer-shaped spaceship comes in to land...**

The crude 'flying saucer' in the model shot here (filmed at Ealing on Tuesday 30 August 1966) was reimagined as a 'long black torpedo-like object' emitting 'radiophonic noise' in the novelisation.

Unable to break into the TARDIS, the Sergeant asks Tito to fetch him a welding torch. Alone, the Sergeant is confronted by three humanoid beings augmented with metal parts – and seemingly immune to his bullets.

The eventual realisation of the Cybermen differed substantially from their appearance as described in the scripts, where their human faces were 'normally good-looking', except that 'under the hair on the head is 'a shining metal plate'; where the sleeves of their 'silver link' one-piece suits could be slipped back to reveal a transparent forearm housing 'shining rods and lights'; and where the 'mechanical, computer-like unit on their trunks bore 'a short movable proboscis' (this latter most likely a hangover from co-author Kit Pedler's declared ambition to break up the human form – with, say, the arms starting lower down the body). Their stretched fabric masks, one imagines, helped conceal the fact that only three named actors would play the six different Cybermen given significant roles in Episodes 1, 2 and 4 (had their features been visible, another three actors would surely have been required). These, and the Cybermen's distinct headpieces – which ought to have beamed out light, had the halogen bulb inside the 'headlamp' section not burned out in test shots – were devised by new-to-the-series costume designer Sandra Reid.

◀ Costume designer Sandra Reid's original 1966 design drawing for the Cybermen.



▲ NASA's 1964 'man amplifier' – a wearable-exoskeleton – bears a striking resemblance to the original Cybermen design.

▼ Schultz (Alan White) and Williams (Earl Cameron) struggle with the controls of Zeus 4 as Mondas makes its presence felt.

Tito returns with two others, approaching the hooded 'Sergeant' only to discover that one of the three aliens is wearing his coat. Two more emerge from behind the TARDIS, killing Tito and his comrades. The 'visitors' have arrived...

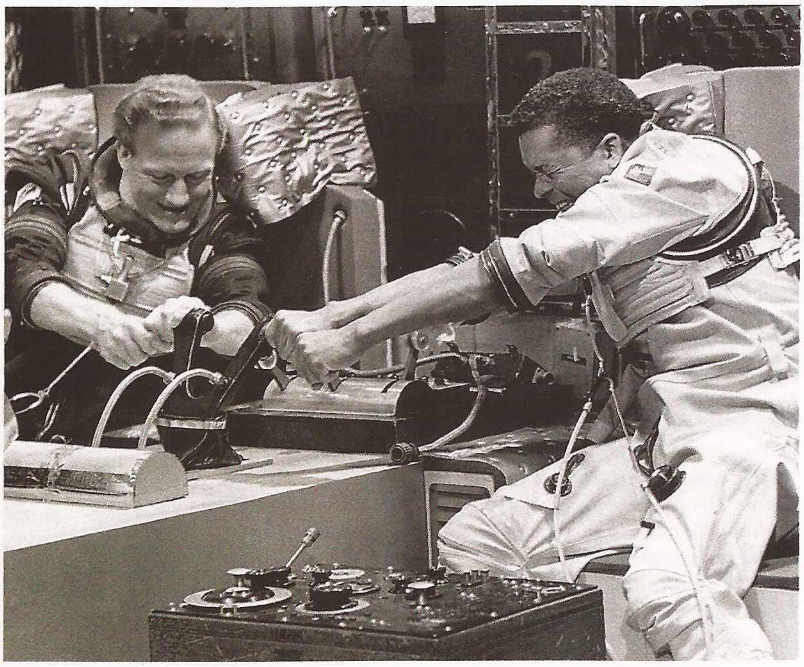
EPISODE 2 TX: October 15, 1966

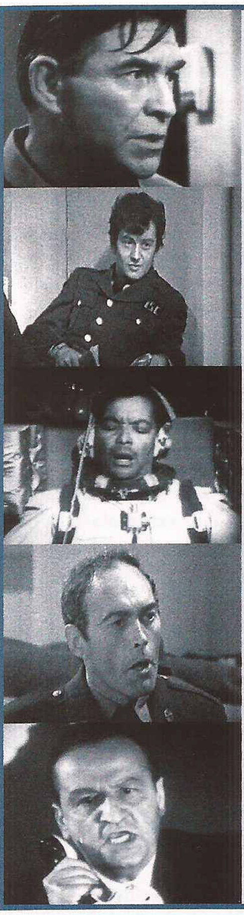
Pulling the dead guards' coats about their shoulders, the aliens head towards the base entrance. As an International Television News announcer (Glenn Beck) **conveys details of the new planet's discovery to the world, a Technician at ISC Geneva** (Ellen Cullen) **tells Wigner that communications to and from Snowcap are subject to unknown interference. At Snowcap, Barclay is preparing his staff for *Zeus 4*'s attempted re-entry when the aliens enter the Tracking Room, killing a guard.**

The Cybermen carry with 'short silver baton-like' weapons in the novelisation, not the cumbersome chest-mounted devices they have on screen. (The script mentions 'exotic side-arms'.)

Their leader, the emotionless, robot-like Krail (Reg Whitehead, voiced by Roy Skelton), **tells the assembly that their efforts to rescue *Zeus 4* are hopeless. The new planet, claims Krail, is Mondas, Earth's ancient twin, returned from its aeons-long drifting to the edge of space – and that they, its inhabitants, are Cybermen, whose inefficient human parts have been replaced with cybernetic spares.**

"Mondas?" queries Barclay. "But isn't that one of the ancient names of Earth?" After a fashion: the





WHERE ELSE HAVE I SEEN...?

THE GUEST CAST'S APPEARANCES IN CULT TELEVISION AND FILM: A HIGHLY SELECT GUIDE

ROBERT BEATTY
General Cutler

Film appearances include *2001: A Space Odyssey* (1968) as Dr Rolf Halvorsen; *Where Eagles Dare* (1968) as General George Carnaby; *Superman IV: The Quest for Peace* (1987) as US President. **TV appearances include** *Counterstrike: Joker One* (1969) as Pinot; *Thriller: Sleepwalker* (1976) as Dan Summers; *The New Avengers: Target!* (1976) as Illenko; *Blake's 7: The Way Back* (1978) as Bran Foster; *Tales of the Unexpected: Who's Got the Lady?* (1982) as Pulver.

JOHN BRANDON
American Sergeant

Film appearances include *Billion Dollar Brain* (1967) as Jim. **TV appearances include** *Man in a Suitcase: Dead Man's Shoes* (1967) as Philip Kane; *Wonder Woman: Wonder Woman Meets Baroness Paula Von Gunther* (1976) as Police Sergeant; *The Bionic Woman: Motorcycle Boogie* (1977) as Promoter; *Fantasy Island: With Affection, Jack the Ripper/Gigolo* (1980) as Bobby; *Hill Street Blues*: various episodes (1981-2) as Detective Walsh; *Airwolf*: various episodes (1984-6) as Zeus; *Dynasty*: various episodes (1988-9) as Captain William Handler.

EARL CAMERON Williams

Film appearances include *Thunderball* (1965) as Pinder; *Battle Beneath the Earth* (1967) as Sgt Seth Hawkins. **TV appearances include** *Danger Man: Deadline* (1961) as Professor Moma/*The Galloping Major* (1964) as Kassawari/*Parallel Lines Sometimes Meet* (1965) as Darcy/*Loyalty Always Pays* (1965) as Prime Minister/*Someone Is Liable to Get Hurt* (1966) as Chand; *The Andromeda Breakthrough* (1962) as Yusel; *The Prisoner: The Schizoid Man* (1967) as Supervisor; *NeverWhere* (1996) as The Abbot of the Black Friars.

DUDLEY JONES Dyson

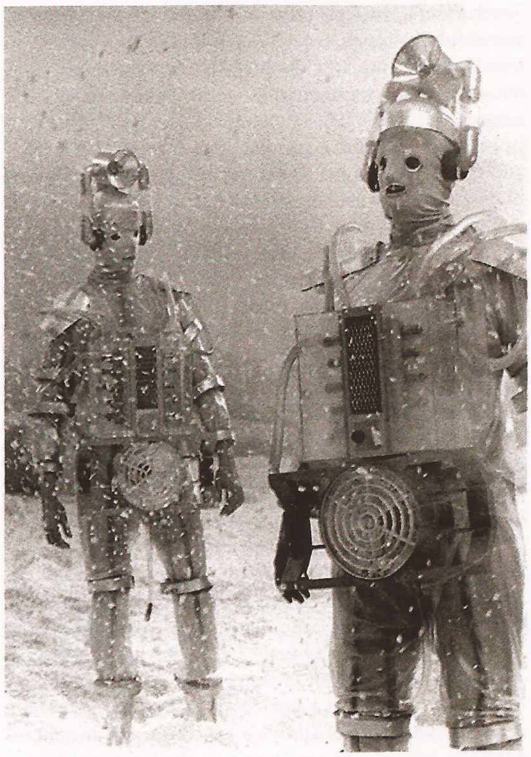
TV appearances include *Randall and Hopkirk (Deceased): Could You Recognise That Man Again?* (1970) as Ben Craddock; *Doomwatch: The Red Sky* (1970) as Dr O'Brien; *The Strange Case of the End of Civilisation as We Know It* (1977) as Hercule Poirot.

STEVE PLYTAS Wigner

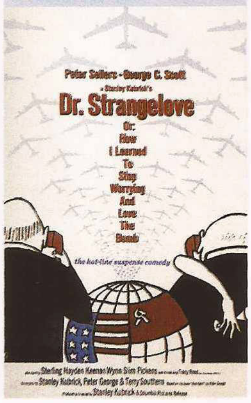
Film appearances include *Superman IV: The Quest for Peace* (1987) as *Russian General 2*; Batman (1989) as *Plastic Surgeon*. **TV appearances include** *The Avengers: Immortal Clay* (1963) as De Groot/*A Touch of Brimstone* (1966) as Boris Kartovski; *Danger Man: The Professionals* (1964) as Interrogator/ *The Paper Chase* (1966) as Constantine; *The Champions: The Invisible Man* (1968) as Boursin; *Department S: Dead Men Die Twice* (1969) as Lizardos; *Jason King: Uneasy Lies the Head* (1972) as Delegate;*Tales of the Unexpected: Mr Know-All* (1988) as Prof Daxatides.

name would appear to be rooted in the Latin *mundus*, meaning 'the world'. From this are derived the English 'mundane', meaning 'worldly', and, more simply, the French 'le monde'.

► *Cybermen in the Ealing snow – their rather bulky weapons can be seen clipped to the base of their chest units.*

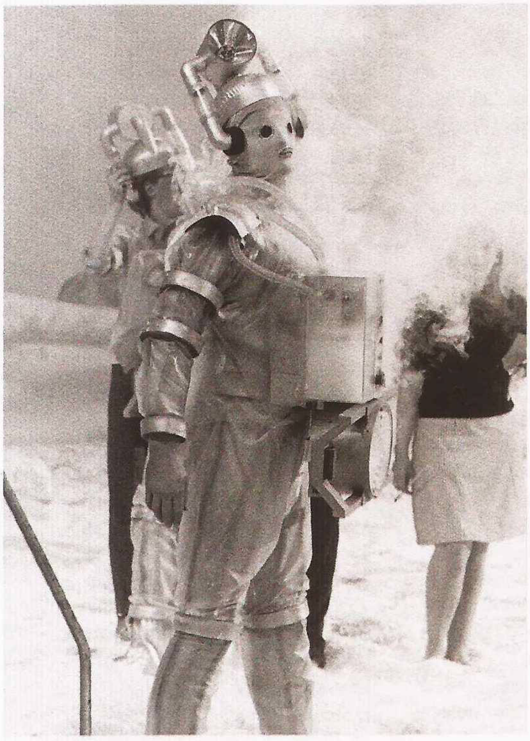


▼ *The poster for the 1964 film Dr Strangelove – an inspiration for The Tenth Planet?*


Peter Sellers · George C. Scott
Stanley Kubrick's
Dr. Strangelove
Or: How I Learned To Stop Worrying And Love The Bomb
the hot-line suspense comedy

Famously, the Cybermen were founded in Kit Pedler's worries about the ultimate development of 'spare part surgery'. By day Dr Christopher Pedler, a medical researcher attached to the University of London's Institute of Opthalmology (where efforts were being made to restore sight to the blind by converting TV images into electrical impulses channelled directly into the brain), he'd paused to wonder at what point an individual with most of his major organs replaced by manufactured alternatives would cease to be recognisably human. The techniques involved were relatively young: artificial kidneys had been developed in the 1940s; a heart-lung machine was first used in cardiac surgery in 1953; a hydraulic heart kept a dog alive for 90 minutes in 1957; and in the year of *The Tenth Planet*'s production, a 'ventricular assist device' was implanted into the heart of a 37-year-old woman in Houston, Texas. Meanwhile, research into 'cybernetics' – a term coined by the mathematician Norbert Wiener (1894-1964) to describe 'the comparative study or automatic communication and control in functions of living bodies and in mechanical electronic systems', after the Greek *kybernetes*, for 'steersman' – had raised the prospect of the 'cybernetic organism', or cyborg. The word was first used in a paper published by Manfred E Clynes and Nathan S Kline in 1960, in which the authors discussed the development of 'self-regulating man-machine systems' in tandem with the space race: it would be more logical, they argued, to alter man's bodily functions 'to meet the requirements of extra-terrestrial environments... than providing an Earthly environment for him in space', imagining an astronaut fitted with intelligent 'osmotic pumps' to inject him with radiation-resistant drugs, his lungs replaced with a 'fuel cell', his gastro-intestinal systems sterilised to reduce 'faecal elimination'... By 1963, NASA had developed a 'Cyborg Program' giving 'detailed consideration to the availability and practicability of using artificial organs, hypothermia and/or drugs in adapting man to a space environment'. The following year, the US Department of Defense commissioned the Cornell Aeronautical Laboratory to construct a 'wearable exoskeletal structure' or 'man amplifier', whose design bears comparison to that of the Cybermen.

Which, if any, of these directly informed Pedler's vision cannot be verified – but it *can* be stated that these were ideas at the cutting edge of not only medical ►

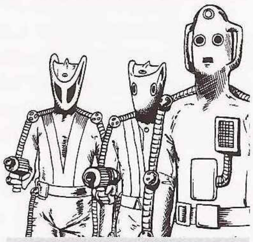


◀ *Smoke gets in your eyes: The burn-up of Mondas has dire consequences even for the Cybermen on Earth...*

◀ science but also the space race, making the 'space shot' background for the story very apposite. In *The Tenth Planet*, the Cybermen can be seen as the ultimate astronauts, as much as anything else. (As an aside, it's worth considering how the probably unintentional omission of any representative of the Eastern Bloc nations within the ISC axis reflects upon the Cybermen: since the space race was a competition between the US and the USSR, can the Cybermen be perceived as figures of communism – as men created equal, but lacking individuality or soul? Certainly, the Marxist *Morning Star* sided against the Snowcap staff in its review of Episode 1, describing them as "a bunch of moronic, trigger-happy Americans"!)

Several efforts have been made to document the genesis of the Cybermen over the years. Gerry Davis prefaced his novelisation of *The Moonbase* (published as *Doctor Who and the Cybermen*, 1975) with a brief prologue explaining how the Cybermen were the last surviving vestiges of a race of men from the far-distant planet of Telos who 'sought immortality' in cybernetic augmentation, eventually becoming the 'Viking raiders' of the galaxies. His *Tenth Planet* adaptation likewise contradicted subsequent television stories by stating that 'forced to leave Telos, the Cybermen took refuge on the long-lost sister planet of Earth... Mondas'. In the early 1980s (having reverted to his original explanation of the creatures' origins), Davis supposedly submitted a story outline to the production office detailing a later Doctor's adventures on ancient Mondas: here, the Prince Dega uses the Doctor's 'Zero Regulator' ('the vital rejuvenator that kept him alive throughout his numerous transformations') to aid his 'ultimate transformation – the replacement of his head and trunk by a helmet, computer and chest unit'. The Doctor would encounter Dega's freshly-transformed chief of staff, Krail, while battling Dega's new Cybermen warriors alongside Mondas' artistic, forest-dwelling Sylvan minority – who would eventuallly flee Mondas in six giant rocketships, heading for Earth, where they will affect humanity's development. The force of the rocketships' departure, meanwhile, thrusts Mondas off its orbit and out of the solar system.

Alternative accounts of the Cybermen's creation were given in two **DWM** comic strips: Grant Morrison's *The World Shapers* (**DWM** 127-129) determined that they had evolved from the rubber-suited Voord seen in *The Keys of Marinus* (1964); no less fancifully, Alan Barnes' and Adrian Salmon's *The Cybermen* (**DWM** 215-238) drew upon the ancient Earth mythology of *Doctor Who and the Silurians* (1970) to suggest that the Cybermen evolved from the bio-engineered ape manservants of the reptilian Silurian species after the arrival of the planetoid which became earth's moon caused Mondas to diverge from its twin planets' orbit.



▲ *The Voord (from 1964 story **The Keys of Marinus**) are revealed to be the ancestors of the Cybermen in Grant Morrison's 1987 **DWM** comic strip **The World Shapers**. Art by John Ridgway.*

Far more convincing is Marc Platt's Big Finish audio drama *Spare Parts* (2002), a brilliant extrapolation from Cybermen lore in which the Fifth Doctor (Peter Davison) arrives in the vast subterranean society of Mondas, whose sick population, forced underground by the hostile conditions above, has turned to cybernetic augmentation to stave off rampant disease. Since the noise from excessive augmentation can cause mental derangement, individuals sometimes choose to have their emotions burned out...

Krail mispronounces the word 'cybernetic', of all things: "... our *sibbernetic* scientists realised..." And what does Krail mean? Scientists who work in cybernetics, or scientists who are themselves cybernetic'?

At Geneva, Wigner is wondering why the Earth is beginning to suffer a global energy loss when an emergency signal, activated by Cutler, comes in. At Snowcap, one of the Cybermen uses its 'trigger pack' to render Cutler unconscious; Krail then orders Barclay to tell Wigner that the signal was a false alarm. After Ben attempts to use the dead guard's gun against the Cybermen, Talon (Harry Brooks) shuts Ben in the Projection Room. Back in the Tracking Room, the Snowcap staff watch helplessly as *Zeus 4*'s fuel expires... and the capsule accelerates away from Earth, exploding in space. Krail reveals that since Mondas' energy is exhausted, the Cybermen plan to siphon Earth...

...of what? Sophisticated as much of the story is, its central threat is a nonsense: what form of energy is Mondas draining from the Earth, and how? After all, if Mondas' route takes it past Mars and Venus, it's travelled via the inside of the solar system – so why not tap the infinitely greater energies of the Sun?

Ben lures Talon inside the Projection Room, using light from a projected Western to dazzle the Cyberman – but is forced to turn its own weapon against it.

▼ *More from the Ealing film shoot. William Hartnell's double, Gordon Craig, can be seen second from the left.*

In Davis' 1976 novelisation, Ben blinds the Cyberman (whom he nicknames 'Silver') by projecting a section of a James Bond film in which Roger Moore's Bond battles 'a gang of black-clad Karate students'. This can only be *The Man with the Golden Gun* (1974). "Cripes! I saw that film just a few weeks ago!" Ben remarks. (Whether a Western in 1986 or a Bond movie in 2000, it's fortunate for Ben that Snowcap's not yet been furnished with a VCR or a DVD player.) It's possible that the change was made to avoid contradicting Davis' already-published novelisation of *The Moonbase*, in which it was claimed that both Ben and Polly first met the Doctor not in 1966 (as their television début, *The War Machines*, has it) but in the mid-1970s... which also explains why Ben asks if Man has yet landed on Mars (not the Moon) in Chapter 2.

As Krail announces that the Snowcap staff will accompany them back to Mondas to be turned into Cybermen, Cutler comes round – and, having been passed Talon's weapon by the returning Ben, manages to destroy first the Cyberman Shav (Gregg Palmer), then Krail. Calling Geneva to warn Wigner about the Cybermen, Cutler learns that another rocket, *Zeus 5*, has been launched to assist the stricken *Zeus 4*. Its sole pilot is Cutler's son. As the Snowcap staff try to establish contact with *Zeus 5*, a radar technician (Christopher Matthews) detects a strong signal from space: hundreds of spaceships, flying in formation!

EPISODE 3 TX: October 22, 1966

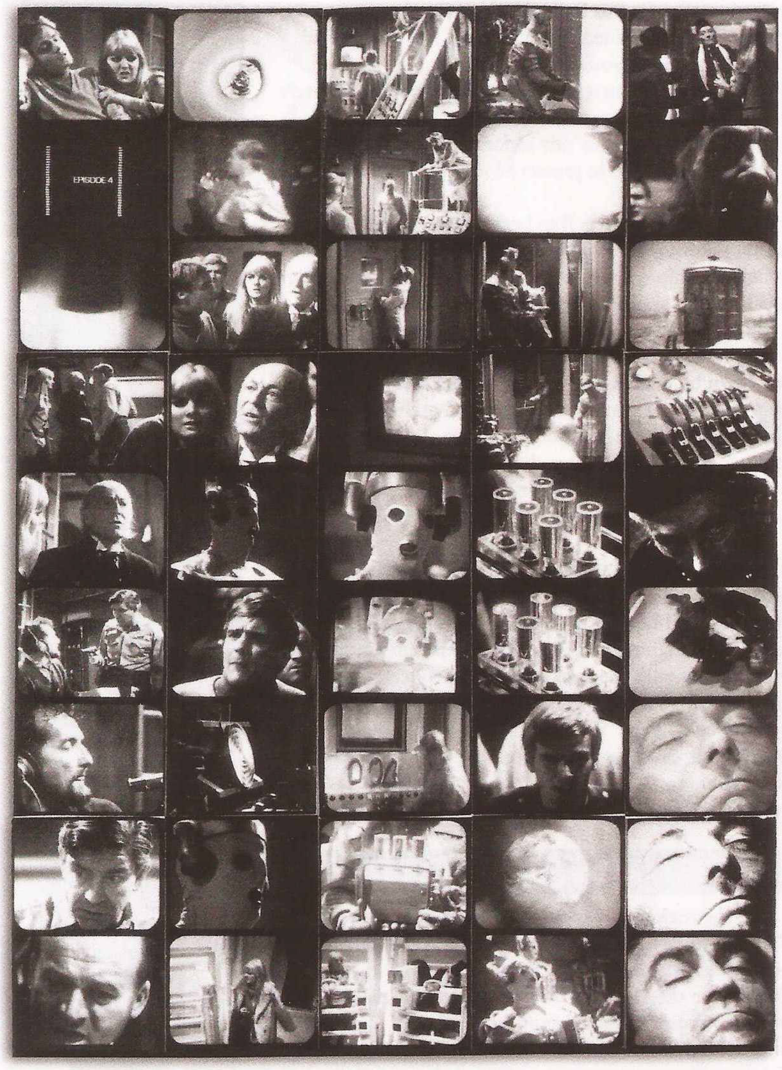
It's Davis' turn to suffer the indignity of having his name mis-spelled, as 'Gerry Davies'.

Quite suddenly, the worn-out Doctor (Gordon Craig, uncredited) collapses, and is carried away to a cabin to await medical attention.

A bad case of bronchitis forced Hartnell to miss the Riverside recording of Episode 3 on the evening of Saturday 1 October 1966. Emergency rewrites to remove the Doctor from the narrative were made less complicated by the fact that the groggy Doctor was scheduled to be locked up in a cabin alongside Ben part-way through the episode anyway.

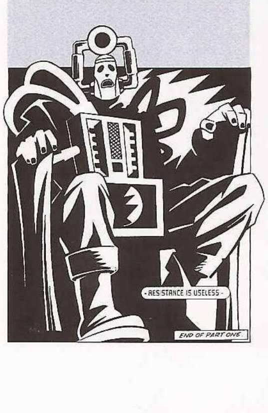
Snowcap makes contact with *Zeus 5* astronaut Terry Cutler (Callen Angelo), the General ducking his son's questions regarding the fate of *Zeus 4*. To general alarm, Cutler announces his plan to destroy Mondas by using the super-powerful 'Z-bomb' housed at Snowcap. Although Wigner refuses to grant Cutler dispensation to launch this doomsday device, whose effect on Earth cannot yet be predicted, Cutler tells his Snowcap staff to ready the bomb anyway, on the grounds that the secretary-general has given him the authority to "take any action necessary against the Cybermen."

In the absence of the Cybermen, Cutler now becomes the villain – and it's difficult not to compare him to two other American generals of the Cold War: *Dr. Strangelove*'s Jack D Ripper (there's a certain congruence between the names 'Ripper' and 'Cutler'); and, in the real world, Curtis LeMay (1906-1990), US Air Force Chief of Staff between 1961 and 1965. Habitual cigar-chewers (like Cutler), both are noted for their keenness to deploy thermonuclear weapons. In *Dr. Strangelove*, Ripper (like Cutler) seizes upon an ambiguity in the chain of command to launch an all-out assault on the Soviet Union; and LeMay (the Donald Rumsfeld of his day, remembered in the expression 'Bombs away, with Curtis LeMay'), was an enthusiastic proponent of pre-emptive strikes against the USSR.



▲ *A selection of John Cura's Telesnaps from the missing fourth episode of **The Tenth Planet**.*

▼ *Another 'creation of the Cybermen' legend was told in Alan Barnes' DWM back-up strip **The Cybermen**. Art by Adrian Salmon.*



Dr. Strangelove also suggests the idea of a 'doomsday weapon' like the Z-bomb (named, presumably, because it's the ultimate development of the A-bomb). The single largest nuclear weapon ever detonated was the 50-megaton '*Tsar bomba*' device tested over Novaya Zemlya on 30 October 1961, which created a mushroom cloud 64 km high. The Z-bomb is clearly of a different order altogether. The cobalt bomb is arguably the single most worrying thermonuclear device known to have been developed (if not built), its fusion creating radioactive fallout with a five-year half-life: survivors of a cobalt detonation would likely be forced deep underground for years – which supposedly gave rise to lurid tales of 'the superbomb able to destroy the planet'. The implication, however, is that the Z-bomb is powerful enough to do just that to Mondas. Why, then, house it in Antarctica – where detonation would surely cause the destruction of the Antarctic ice sheets and a climatological catastrophe to dwarf any number of holes in the ozone layer?

Before being forcibly removed to the Doctor's cabin, Ben tells the General of the Doctor's assertion that Mondas will soon burn itself out; all they must do is wait.

As scripted, the Dooctor's main contribution to the episode came here, where he tells Cutler that Mondas will burn itself out soon enough if only the General will wait. These lines ▶

◀ were reallocated to Polly, Ben and Barclay, giving rise to Ben's rather strained insistence that the Doctor had told him Mondas would soon "shrivel up to nothing." When? Ben's been busy throughout Episode 2, and surely either he or the Doctor would have said something sooner if they'd known this as far back as Episode 1? The original version is preserved in Davis' novelisation.

The General disregards Barclay's concerns about the Z-bomb, taking Dyson to the bomb silo to fuse it. Soon, a Cybermen ship is detected approaching Snowcap. Polly and Barclay seize upon this distraction as a chance to free Ben, so he can sabotage the rocket carrying the bomb. Several Cybermen approach Snowcap, but are cut down by guards carrying the Cyberweapons.

⚠ The Cybermen saucer's arrival merely repeats the model seen in Episode 1 – so what's happened to the first spacecraft? Where the Snowcap guards ambush the Cybermen, one of the aliens' headpieces comes loose, the tape holding it in place having broken.

Ben crawls through a ventilation shaft to reach the bomb silo. In the Tracking Room, Cutler notes Barclay's absence – and heads for the silo, where Barclay is trying to stop the engineers from noticing Ben. But Cutler spots Ben fiddling with the rocket's plug servo leads and pushes him off a high walkway. When Ben comes to, he is being held in the Tracking Room. Not knowing whether his sabotage was successful, Ben watches as the countdown to the Z-bomb's launch ticks down to T minus two seconds. The rocket's engines flare into life...

EPISODE 4 TX: October 29, 1966

... but the rocket fails to launch. The Doctor enters, claiming to have collapsed due to "outside influence" – or maybe because his body is "wearing a bit thin".

⚠ Since the Doctor's been flat out throughout Episode 3, he surely can't be aware of Cutler's plot to launch the Z-bomb – but here he strolls into the Tracking Room to announce, "Your plan is foiled, sir!"

✇ A fragment of silent 8mm home movie footage, recorded off-air in Australia in the late 1960s, shows part of this scene. Three similar fragments are all that survive of Episode 4, aside from an extract from the closing 'regeneration' sequence used in a November 1973 edition of children's magazine series *Blue Peter*: the original videotape was erased in October 1969, and the 16mm telerecording taken for overseas sale junked in the mid-1970s. A reconstruction of the episode included in a set of two Cybermen videos released by BBC Worldwide in 2000 used all these clips alongside off-air photographs set to the surviving soundtrack.

FURTHER INFO

• VIDEO

The Tenth Planet

COMPANY BBC VIDEO
YEAR 2000
CAT NO BBCV 7030
AVAILABILITY DELETED
(Part of the **Cybermen** tin)

• AUDIO

The Tenth Planet

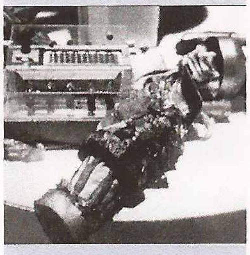
COMPANY BBC AUDIO
YEAR 2004
ISBN 0563 525 088
AVAILABILITY CURRENTLY AVAILABLE
(Part of the **Cybermen** boxset)

• BOOKS

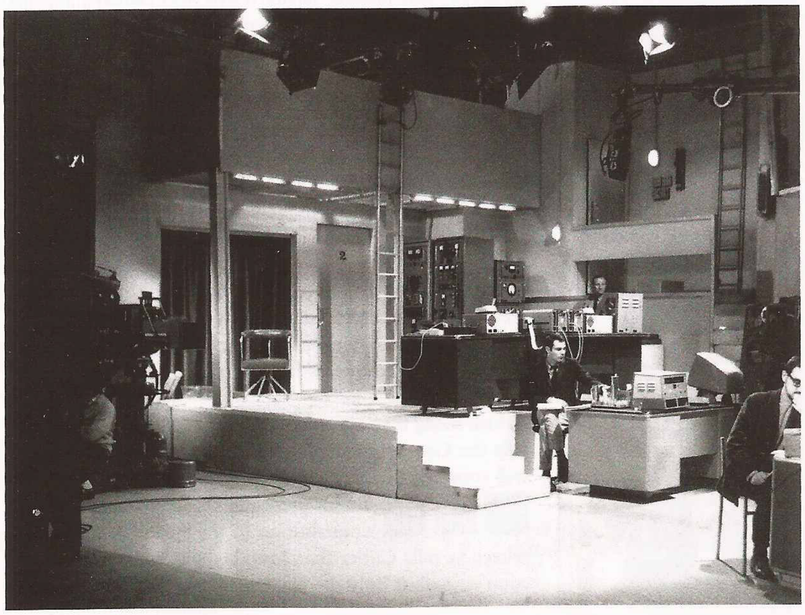
Doctor Who and the Tenth Planet

COMPANY TARGET BOOKS
YEAR 1976
AUTHOR GERRY DAVIS
AVAILABILITY OUT OF PRINT

▼ *The Cybermen are destroyed as Mondas explodes and their energy supply is cut off.*



▼ *Another view of the Tracking Room set.*



◎ Davis' novelisation further foreshadows the story's conclusion, with the Doctor telling Polly not just that his old body is wearing thin, but that "It's nearly time for a change..."

Cutler threatens Barclay at gunpoint, telling him to launch the rocket or be executed alongside the Doctor, Ben and Polly. Barclay refuses – but the General's intentions are put on hold when his son reports in from *Zeus 5*, saying that Mondas is brightening then darkening again; unable to absorb much more energy, the Doctor claims. The signal from *Zeus 5* cuts out as another Cybermen ship descends towards Snowcap. Cutler prepares to shoot the Doctor, but three Cybermen burst into the Tracking Room, killing the General.

⚠ ? A Cybermen ship has landed only seconds earlier. Surely not enough time has passed for its crew to invade Snowcap? Perhaps the new ship contains reinforcements to support the two saucerfuls already in the Antarctic – the new arrival, Krang, having commanded the Cybermen who perished in Episode 3?

⚠ Michael Craze fluffs the name of the Cybermen's homeworld here, as "Mandos".

Their leader, Krang (Harry Brooks, voiced by Roy Skelton), demands the Snowcap staff disarm the Z-bomb – and ensures Ben, Barclay and Dyson's compliance by taking Polly hostage, taking her to their spacecraft.

⚠ Why should Cybermen care to furnish their spacecraft with seats?

Wigner reports mass landings of Cybermen worldwide – whereupon ISC Geneva is itself invaded, a Cyberman called Gern (Reg Whitehead, voiced by Peter Hawkins) declaring himself "Controller of the Earth" and urging Krang to proceed with their "second objective": using the Z-bomb to destroy Earth, the Doctor surmises.

? Where Krang addresses the Cybermen over the Snowcap PA, it designates itself "Unit Delta Plus". But later in the same episode, it is addressed as "Regos Krang" by its (presumed) subordinate, Jarl; and back in Episode 2, Krail is heard using the military-sounding phrase "I will carry on detail." Although not necessarily contradictory, the phrases are evocative of different societies – the first a race of automatons, the second some kind of monarchy and the third an army. These minor inconsistencies suggest shifting priorities in the developmental process – where Pedler had initially envisaged the invaders as a race of 'star monks'!

In the Radiation Room, Ben, Barclay and Dyson hear the Doctor warning them of the Cybermen's true intentions over the base's PA system. Ben wonders why the Cybermen have forced humans to disarm the bomb, and why their guard has shut himself out of the Radiation Room. Barclay guesses that the Cybermen fear radioactivity, his theory seemingly proved correct when they lure their guard inside and witness its collapse.

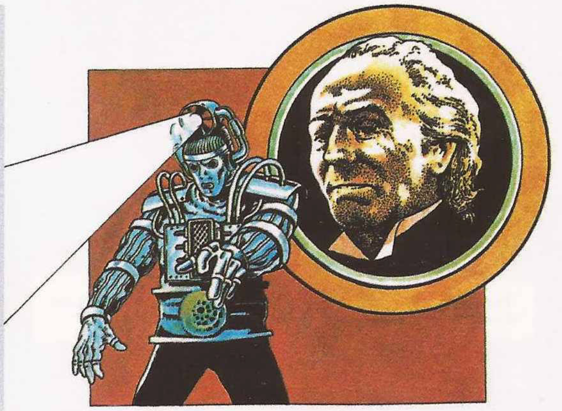
? Why should the Cybermen be so sensitive to radiation? Perhaps the reason lies in the history of transplant surgery. In the late 1950s, doctors seeking to prevent the body rejecting a transplanted organ (say, a kidney) observed that survivors of the nuclear strikes against Hiroshima and Nagasaki were more susceptible to illness. It was reasoned that if X-ray radiation of this type weakened the body's natural defences, it could be used to stop the immune system attacking transplanted organs. Human trials of so-called 'total body irradiation' began in 1958, with transplant recipients being given a regular dose of (usually) up to 400 roentgens of X-ray radiation. It soon became clear, however, that although the radiation indeed helped prevent organ rejection, patients were left so defenceless against ordinary infection that around 90% died within a month of the transplant. (Eventually, drugs would be developed to counteract this unfortunate side-effect.) Could it be that the transplant-dependent Cybermen are already self-irradiated to a certain level, and that any further dose will overload their finely-balanced systems, causing their remaining human organs to pack up catastrophically?

In response, Krang orders the Doctor taken to their spacecraft, giving Ben, Dyson and Barclay three minutes to fuse the warhead. Ben and Barclay devise a plan to extract two radioactive rods from the base's nuclear reactor to use as weapons against the Cybermen. Gas is released into the Radiation Room, in a bid to flush Ben and Barclay out – but the Cybermen fall when Dyson and Engineer Haines (Freddie Eldrett) **attack them with the radioactive rods. As more Cybermen enter the base, the burned-out Mondas begins to disintegrate. At its final consumption, all the Cybermen collapse and die. Ben slips away as Barclay prepares to retrieve *Zeus 5*...**

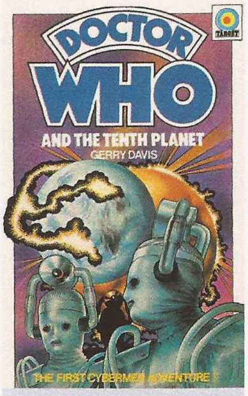
According to *The Moonbase* (1967) – in which the Cybermen make their second appearance – International Space Command has established a lunar outpost by the year 2070. The Doctor returns to the Antarctic in *The Seeds of Doom* (1976). The Cybermen plot to avert the destruction of Mondas by diverting Halley's Comet in *Attack of the Cybermen* (1985). Snowcap is revisited in the *Doctor Who: The New Adventures* novel *Iceberg* (Virgin Publishing, 1993), written by 1980s Cyberleader actor David Banks. Set in 2006, here Cutler's daughter Pamela has risen to the rank of General. Assigned to the defensive FLIPback project based at Snowcap, Pamela uncovers the (suppressed) truth about the events that led to her father's death 20 years before, and encounters both the Seventh Doctor and the Cybermen, who are seeking to pervert FLIPback for their own all-conquering ends.

◀ *Anneke Wills does her "Nanook of the North" impression at Ealing.*

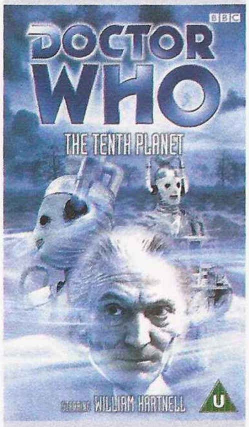
▶ *Chris Achilleos' rarely-seen back cover artwork for **The Tenth Planet** novelisation.*



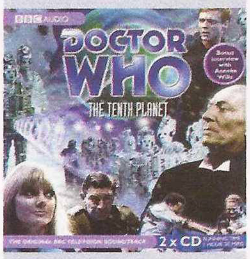
▼ *The original Chris Achilleos cover to Gerry Davis' 1976 novelisation of **The Tenth Planet**.*



▼ *The cover for the 2000 VHS video release of **The Tenth Planet**, with a recreation of Episode 4.*



▼ *The cover for the 2004 CD release of **The Tenth Planet**'s soundtrack.*



... and releases Polly and the Doctor from the Cybermen's spacecraft. Insisting that "It's far from being all over", a groggy and distant Doctor insists that he must get back to the TARDIS – and leaves without waiting for his companions. The TARDIS' wall panels pulse with light as the Doctor struggles with its controls. He falls to the floor after opening the doors to admit his friends. Ben and Polly watch as his features begin to change...

William Hartnell's departure from the series had been on the cards as far back as December 1965, when then-producer John Wiles plotted to rid himself of his argumentative and difficult star by giving the Doctor a new face during the course of *The Celestial Toymaker* (1966). In the event, it was Wiles who departed; and although Hartnell swiftly established a more harmonious relationship with Wiles' replacement, Innes Lloyd, it soon became apparent to the new producer that Hartnell's worsening health (the actor's arteriosclerosis was as yet undiagnosed) made his position untenable. With Lloyd having already begun to discuss a possible replacement, the wounded Hartnell was finally browbeaten into announcing his retirement from the role in July 1966.

Davis came up with the idea that the aged Doctor could somehow be 'rejuvenated' into a younger form, reworking Pedler's scripts (which had been commissioned as far back as May) accordingly. Although the advent of the energy-draining planet Mondas gave an adequate reason for the Doctor's collapse, it's not hard to detect a certain unkindness in Davis' stressing the Doctor's already frail state ("this old body of mine is wearing a bit thin") – which surely has more to do with the performer than the character, and has given rise to the misnomer that the Doctor's decrepitude alone causes his near-death. As scripted, the Doctor was supposed to be seen murmuring to himself in the TARDIS scene, his words perhaps an echo of Hartnell's reluctance to leave the show: "No, no, I can't go through with it – I can't. I can't. I will not give in." These lines were never recorded, meaning that the Doctor's final words were left as the banal "Keep warm."

The Doctor's final moments were completely reworked in Davis' novelisation, Ben and Polly hearing a strange voice crying out as they enter the TARDIS. They rush to the Doctor's 'sleep compressor' ('a long couch-like arrangement with a folding metal cover'), Ben releasing a lever to disclose 'a much younger man' wearing the Doctor's cloak: "Don't you recognise me?... Allow me to introduce myself then. I am the *new* Doctor!"

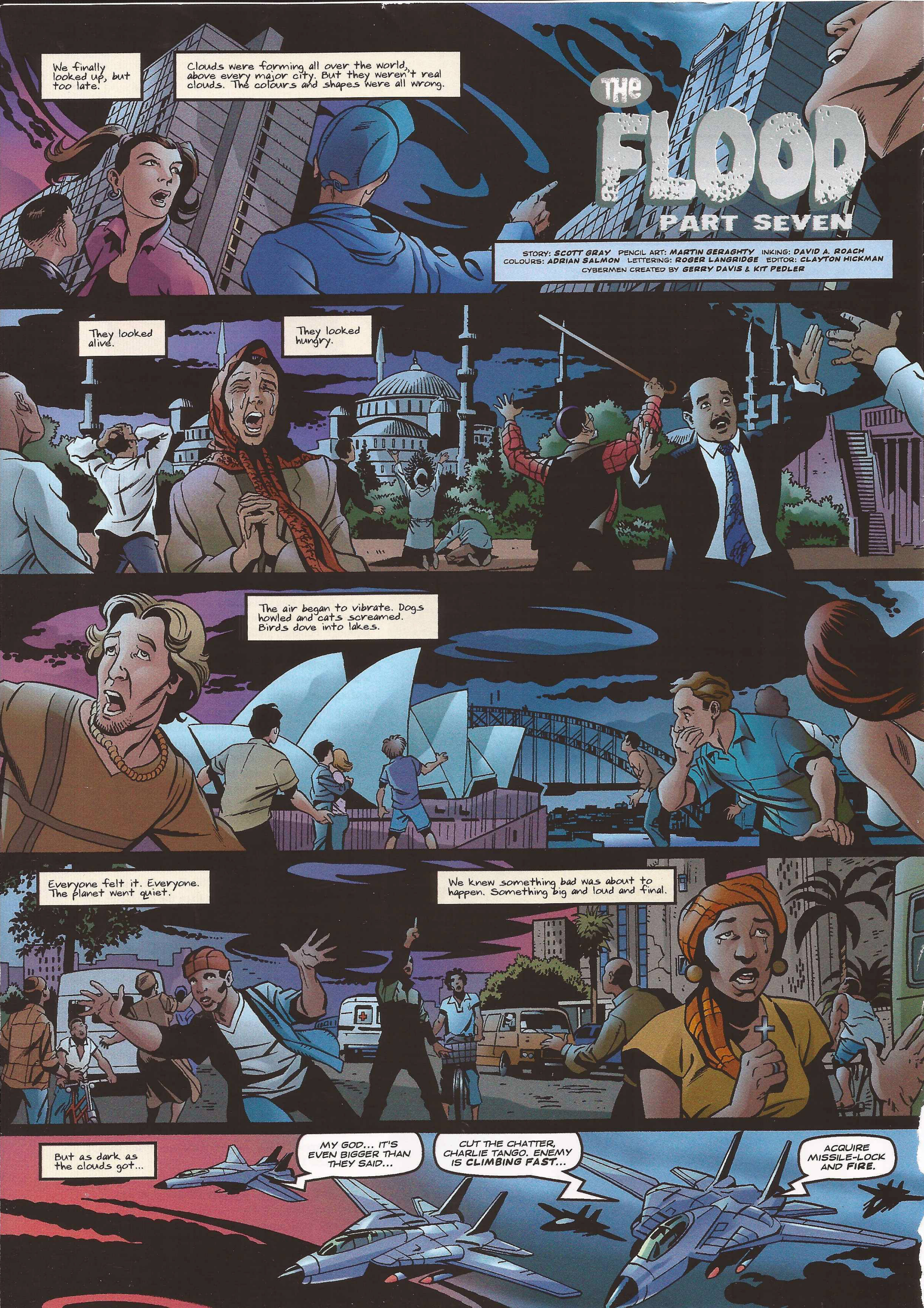
... to reveal the face of the new Doctor (Patrick Troughton, uncredited).

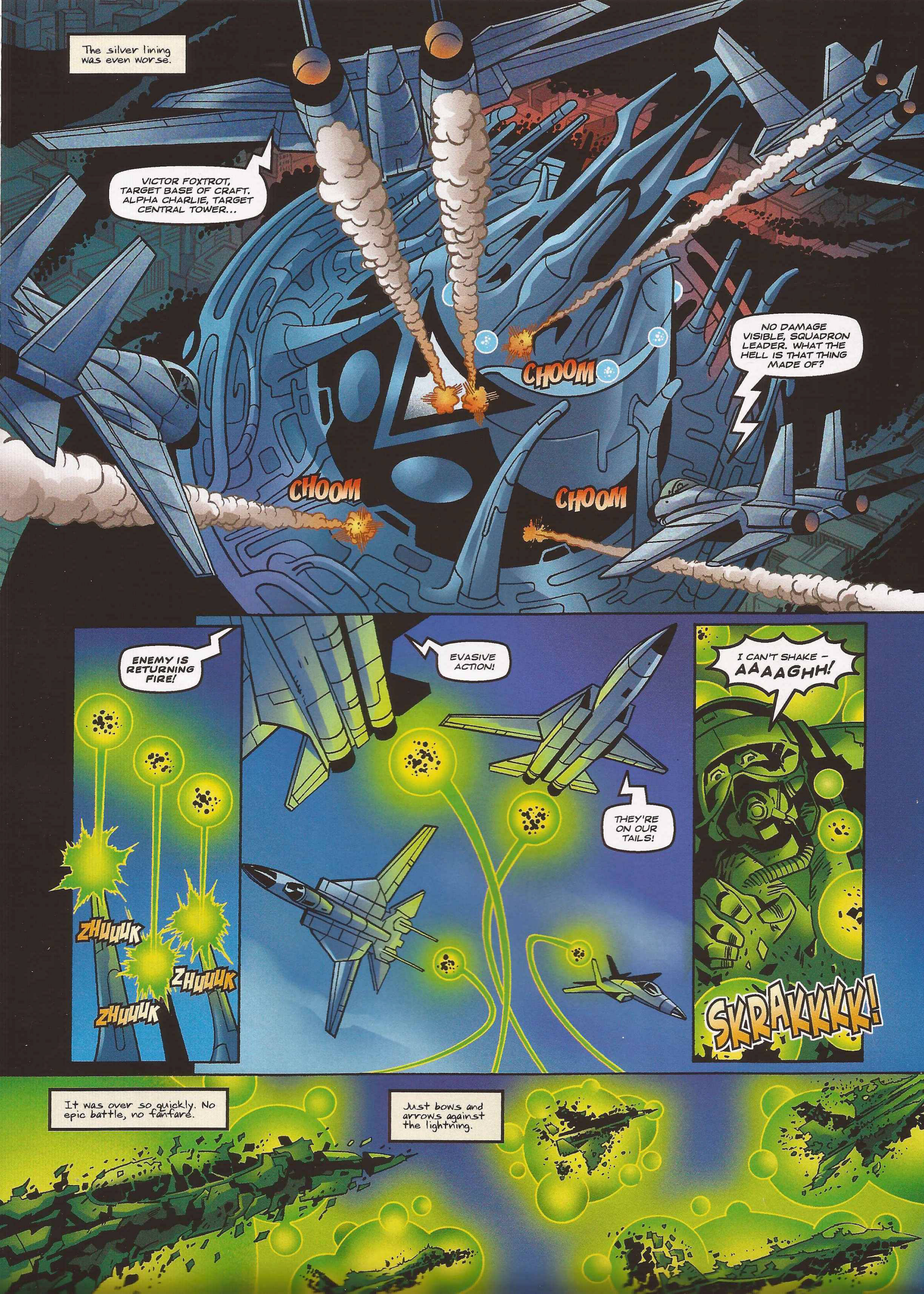
The 'rejuvenation' story continues in *The Power of the Daleks* (1966). ■

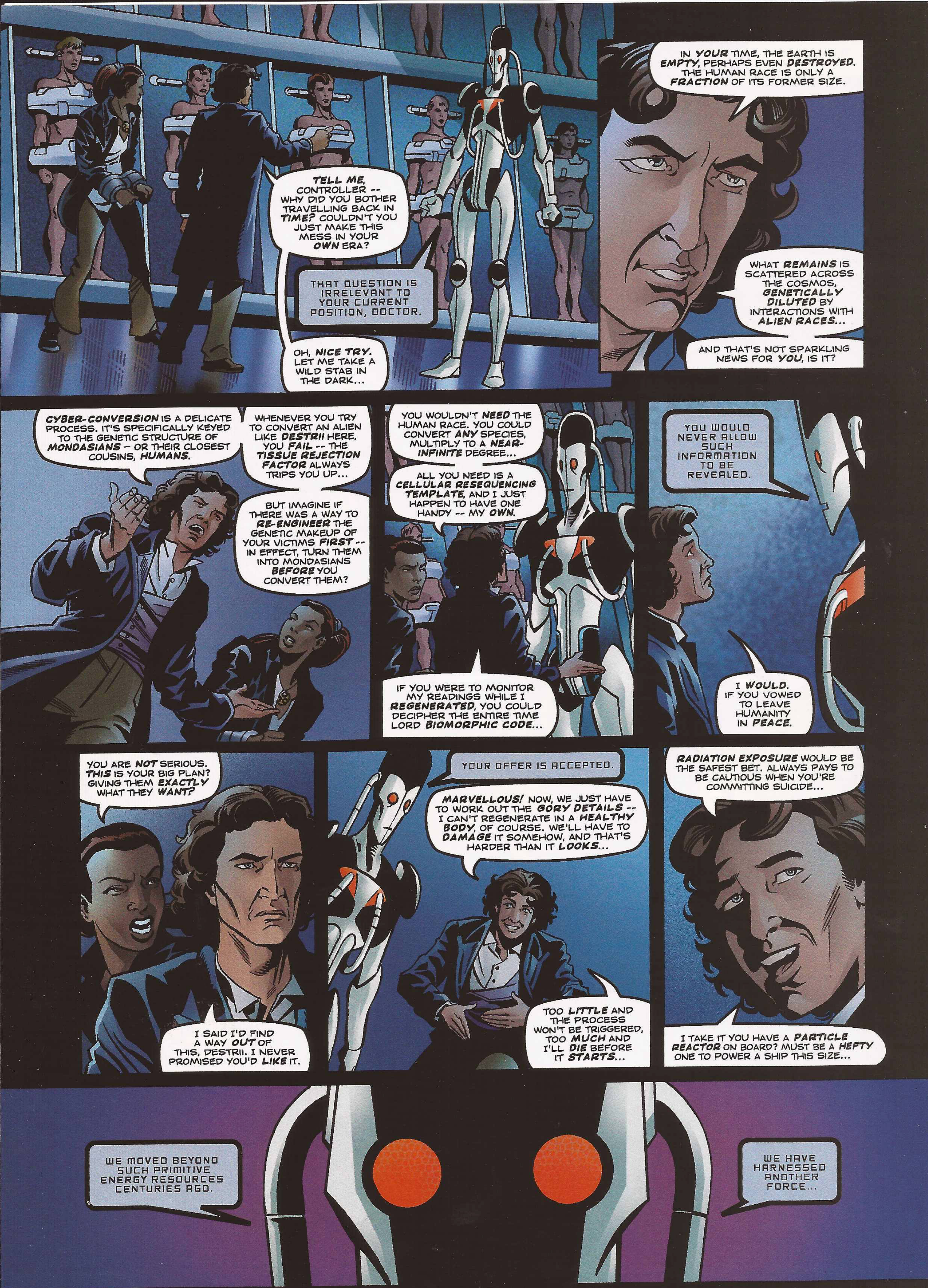
THE FLOOD

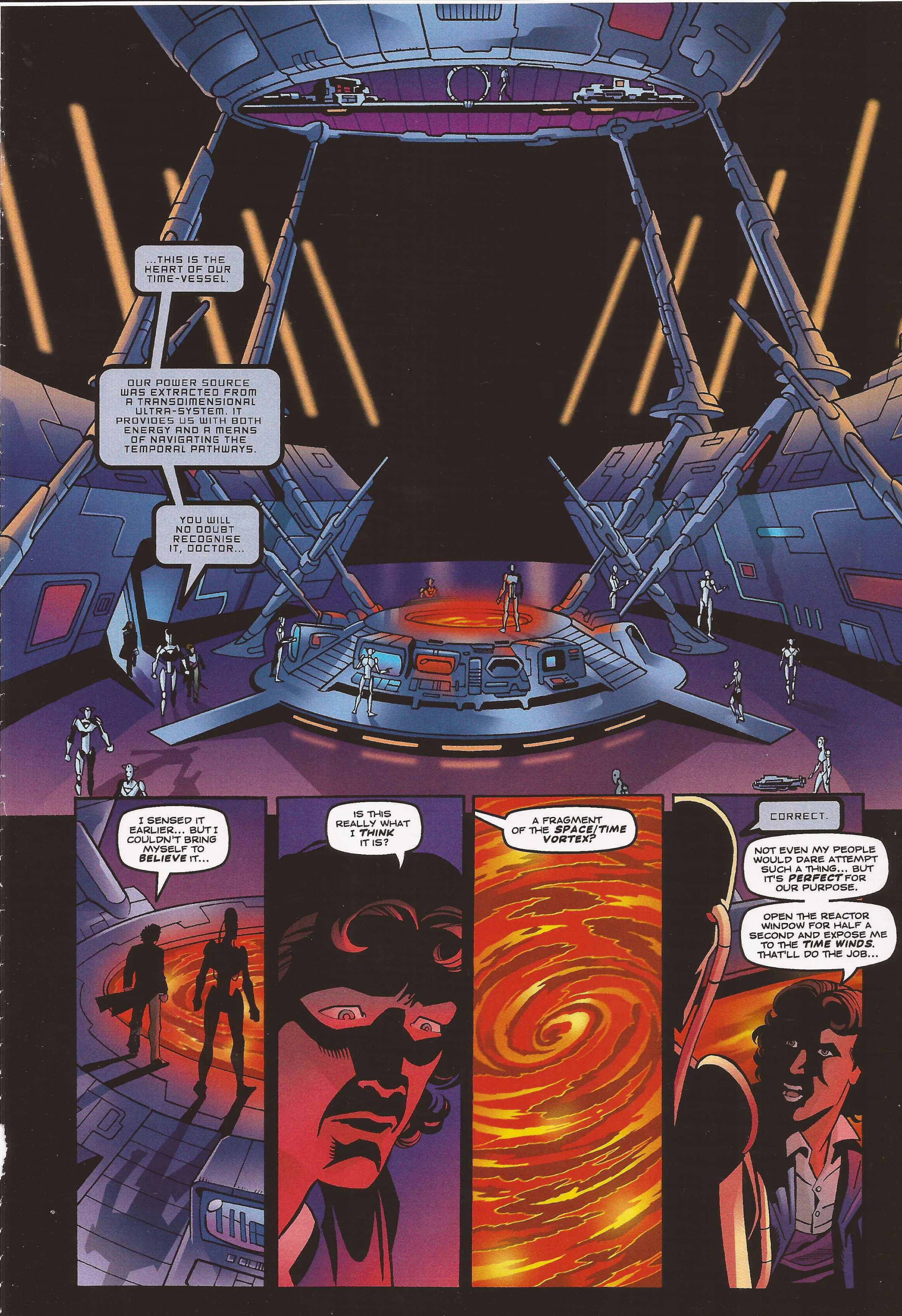
PART SEVEN

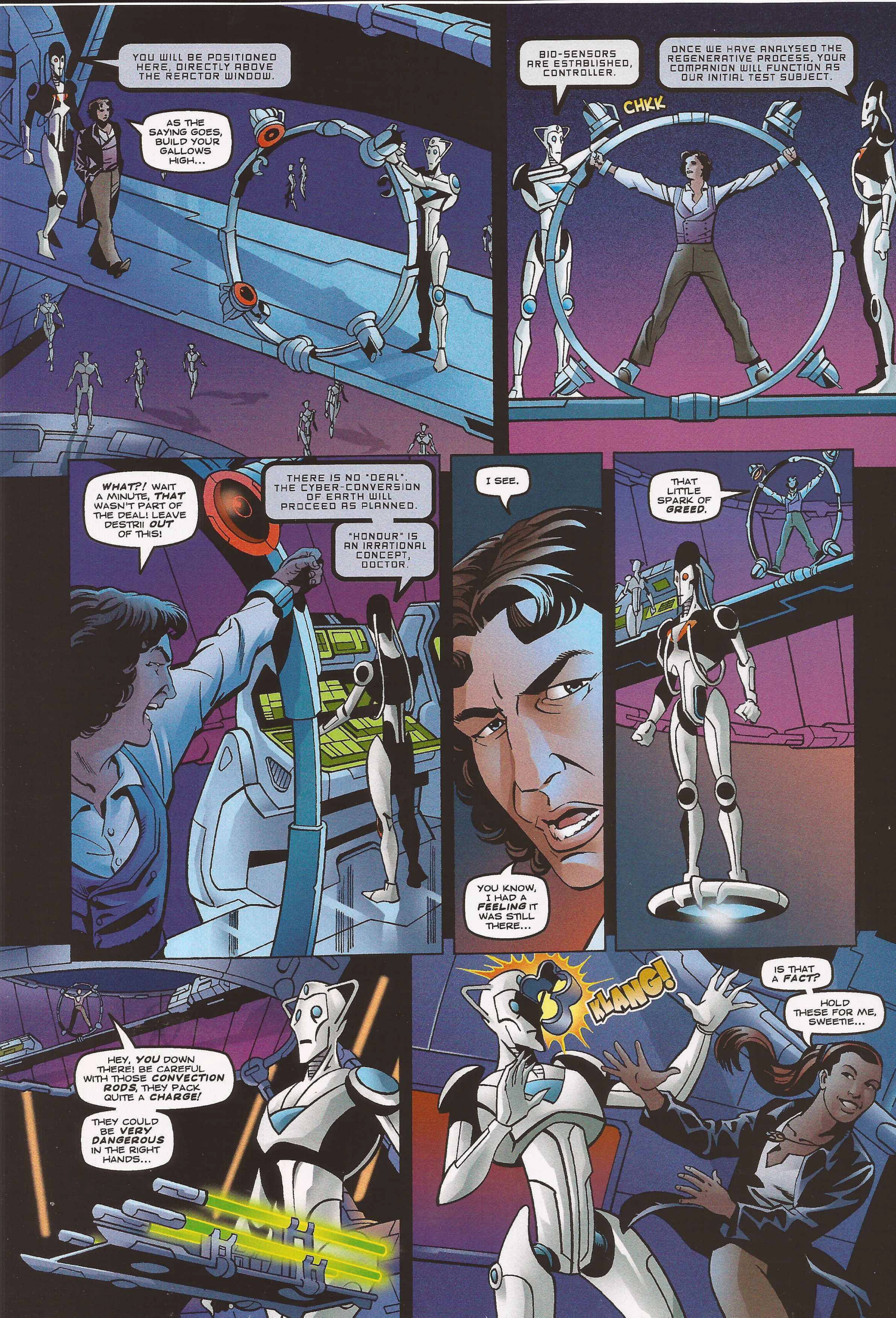
STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY INKING: DAVID A. ROACH
COLOURS: ADRIAN SALMON LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN
CYBERMEN CREATED BY GERRY DAVIS & KIT PEDLER

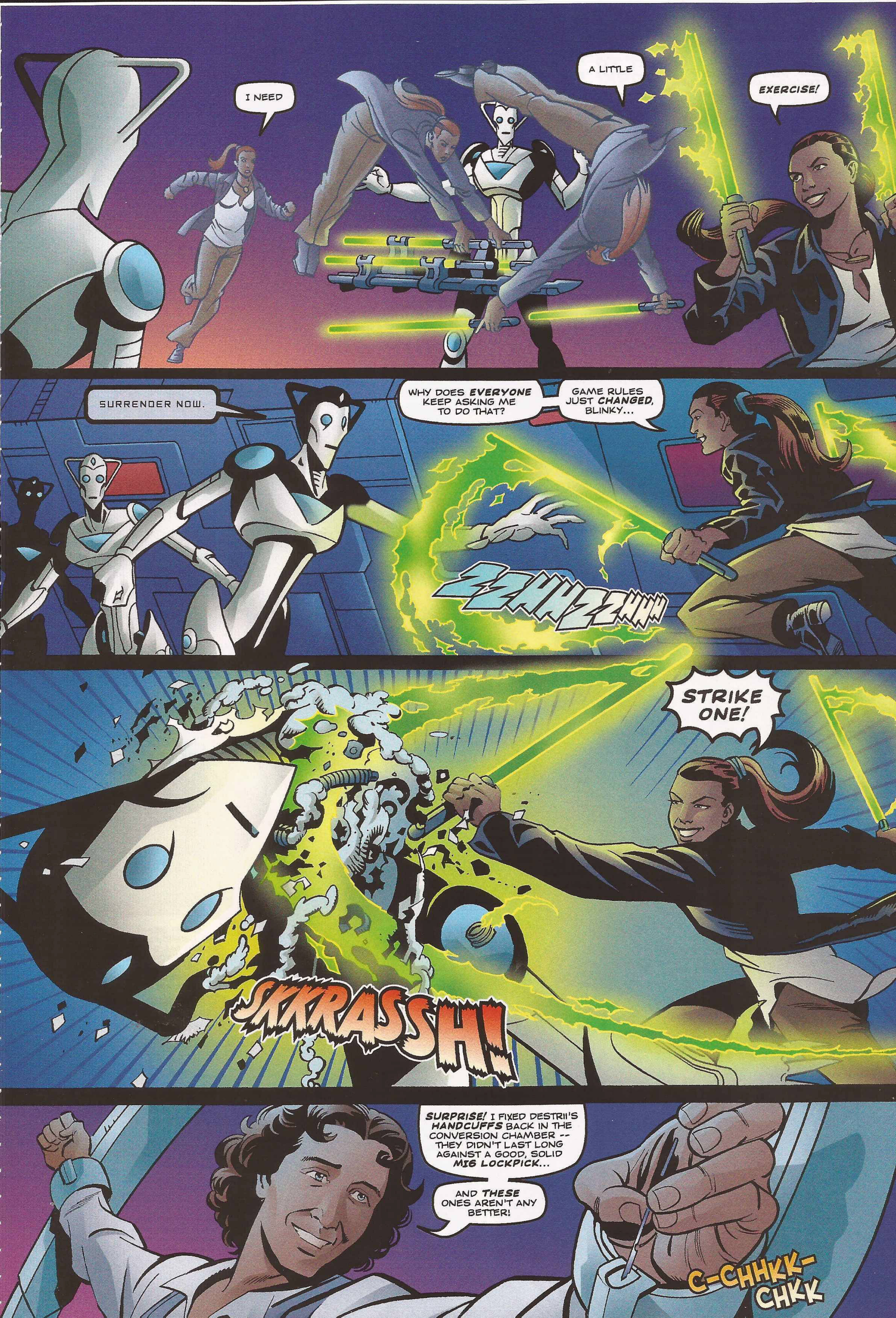

We finally looked up, but too late.
Clouds were forming all over the world, above every major city. But they weren't real clouds. The colours and shapes were all wrong.
They looked alive.
They looked hungry.
The air began to vibrate. Dogs howled and cats screamed. Birds dove into lakes.
Everyone felt it. Everyone. The planet went quiet.
We knew something bad was about to happen. Something big and loud and final.
But as dark as the clouds got...
MY GOD... IT'S EVEN BIGGER THAN THEY SAID...
CUT THE CHATTER, CHARLIE TANGO. ENEMY IS CLIMBING FAST...
ACQUIRE MISSILE-LOCK AND FIRE.

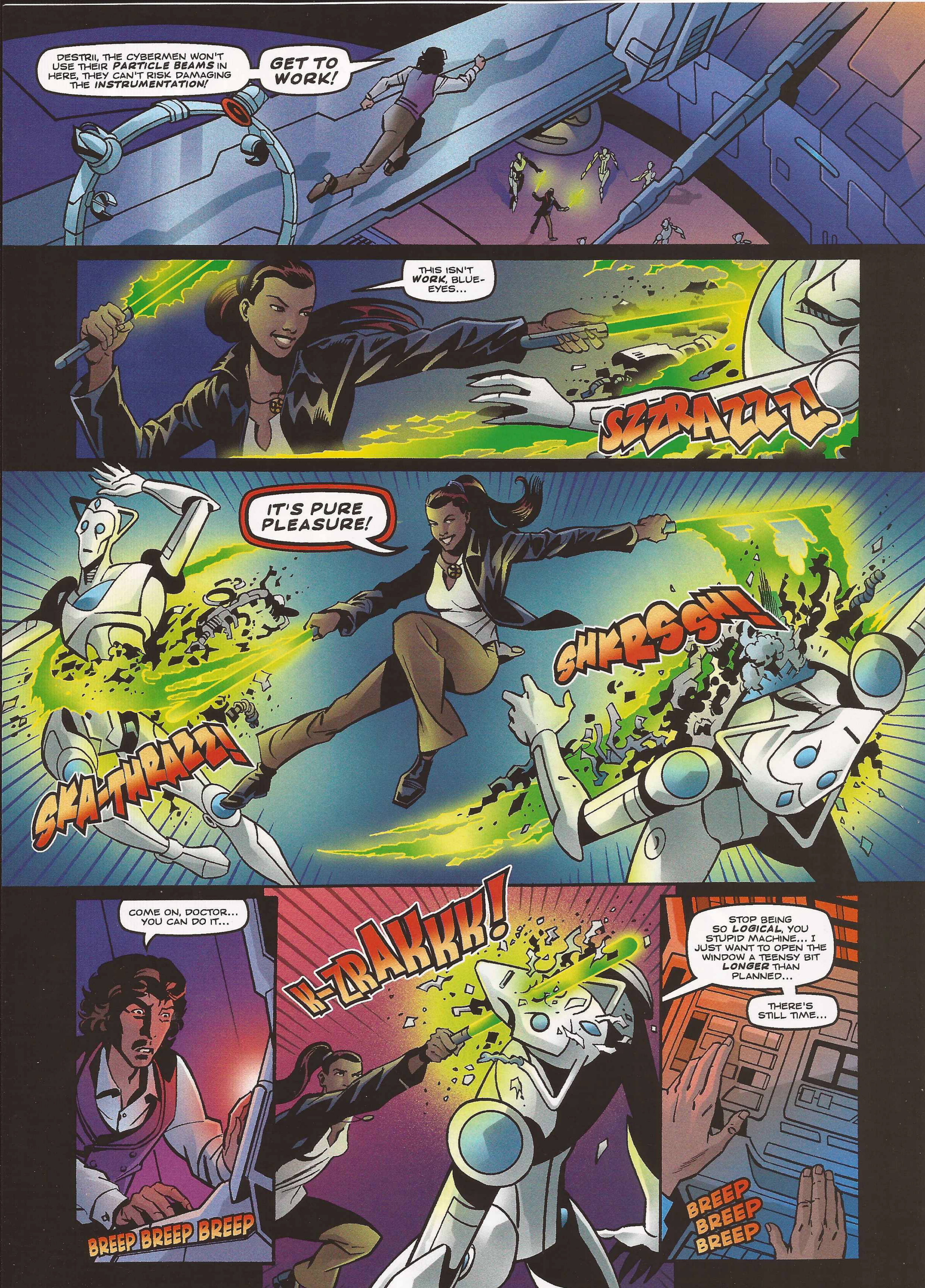

The silver lining was even worse.
VICTOR FOXTROT, TARGET BASE OF CRAFT. ALPHA CHARLIE, TARGET CENTRAL TOWER...
CHOOM
NO DAMAGE VISIBLE, SQUADRON LEADER. WHAT THE HELL IS THAT THING MADE OF?
CHOOM
CHOOM
ENEMY IS RETURNING FIRE!
ZHUUUK
ZHUUUK
ZHUUUK
EVASIVE ACTION!
THEY'RE ON OUR TAILS!
I CAN'T SHAKE – AAAAGHH!
SKRAKKKK!
It was over so quickly. No epic battle, no fanfare.
Just bows and arrows against the lightning.

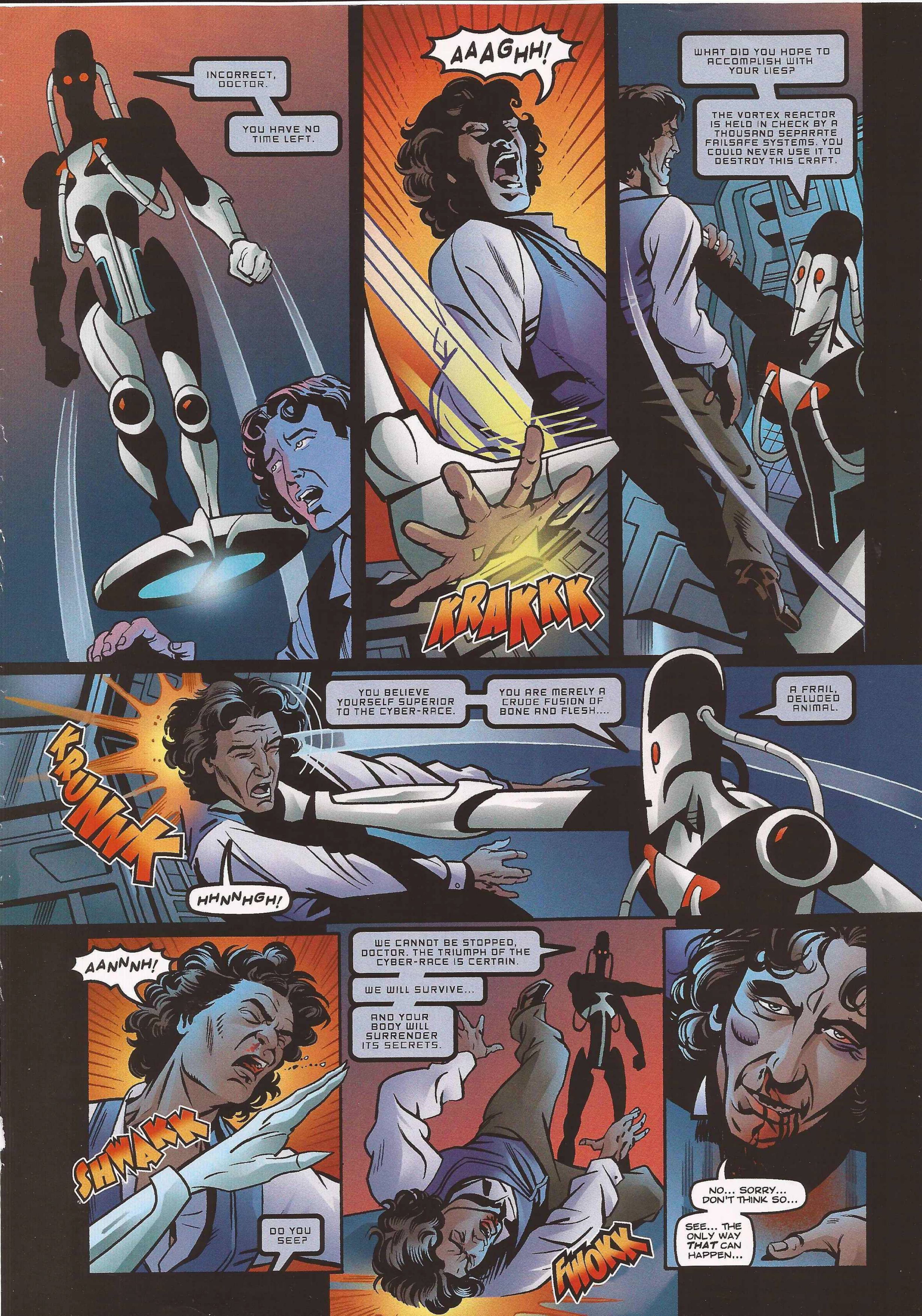

TELL ME, CONTROLLER -- WHY DID YOU BOTHER TRAVELLING BACK IN TIME? COULDN'T YOU JUST MAKE THIS MESS IN YOUR OWN ERA?
THAT QUESTION IS IRRELEVANT TO YOUR CURRENT POSITION, DOCTOR.
OH, NICE TRY. LET ME TAKE A WILD STAB IN THE DARK...
IN YOUR TIME, THE EARTH IS EMPTY, PERHAPS EVEN DESTROYED. THE HUMAN RACE IS ONLY A FRACTION OF ITS FORMER SIZE.
WHAT REMAINS IS SCATTERED ACROSS THE COSMOS, GENETICALLY DILUTED BY INTERACTIONS WITH ALIEN RACES...
AND THAT'S NOT SPARKLING NEWS FOR YOU, IS IT?
CYBER-CONVERSION IS A DELICATE PROCESS. IT'S SPECIFICALLY KEYED TO THE GENETIC STRUCTURE OF MONDASIANS -- OR THEIR CLOSEST COUSINS, HUMANS.
WHENEVER YOU TRY TO CONVERT AN ALIEN LIKE DESTRII HERE, YOU FAIL -- THE TISSUE REJECTION FACTOR ALWAYS TRIPS YOU UP...
BUT IMAGINE IF THERE WAS A WAY TO RE-ENGINEER THE GENETIC MAKEUP OF YOUR VICTIMS FIRST -- IN EFFECT, TURN THEM INTO MONDASIANS BEFORE YOU CONVERT THEM?
YOU WOULDN'T NEED THE HUMAN RACE. YOU COULD CONVERT ANY SPECIES, MULTIPLY TO A NEAR-INFINITE DEGREE...
ALL YOU NEED IS A CELLULAR RESEQUENCING TEMPLATE, AND I JUST HAPPEN TO HAVE ONE HANDY -- MY OWN.
IF YOU WERE TO MONITOR MY READINGS WHILE I REGENERATED, YOU COULD DECIPHER THE ENTIRE TIME LORD BIOMORPHIC CODE...
YOU WOULD NEVER ALLOW SUCH INFORMATION TO BE REVEALED.
I WOULD. IF YOU VOWED TO LEAVE HUMANITY IN PEACE.
YOU ARE NOT SERIOUS. THIS IS YOUR BIG PLAN? GIVING THEM EXACTLY WHAT THEY WANT?
I SAID I'D FIND A WAY OUT OF THIS, DESTRII. I NEVER PROMISED YOU'D LIKE IT.
YOUR OFFER IS ACCEPTED.
MARVELLOUS! NOW, WE JUST HAVE TO WORK OUT THE GORY DETAILS -- I CAN'T REGENERATE IN A HEALTHY BODY, OF COURSE. WE'LL HAVE TO DAMAGE IT SOMEHOW, AND THAT'S HARDER THAN IT LOOKS...
TOO LITTLE AND THE PROCESS WON'T BE TRIGGERED, TOO MUCH AND I'LL DIE BEFORE IT STARTS...
RADIATION EXPOSURE WOULD BE THE SAFEST BET. ALWAYS PAYS TO BE CAUTIOUS WHEN YOU'RE COMMITTING SUICIDE...
I TAKE IT YOU HAVE A PARTICLE REACTOR ON BOARD? MUST BE A HEFTY ONE TO POWER A SHIP THIS SIZE...
WE MOVED BEYOND SUCH PRIMITIVE ENERGY RESOURCES CENTURIES AGO.
WE HAVE HARNESSED ANOTHER FORCE...

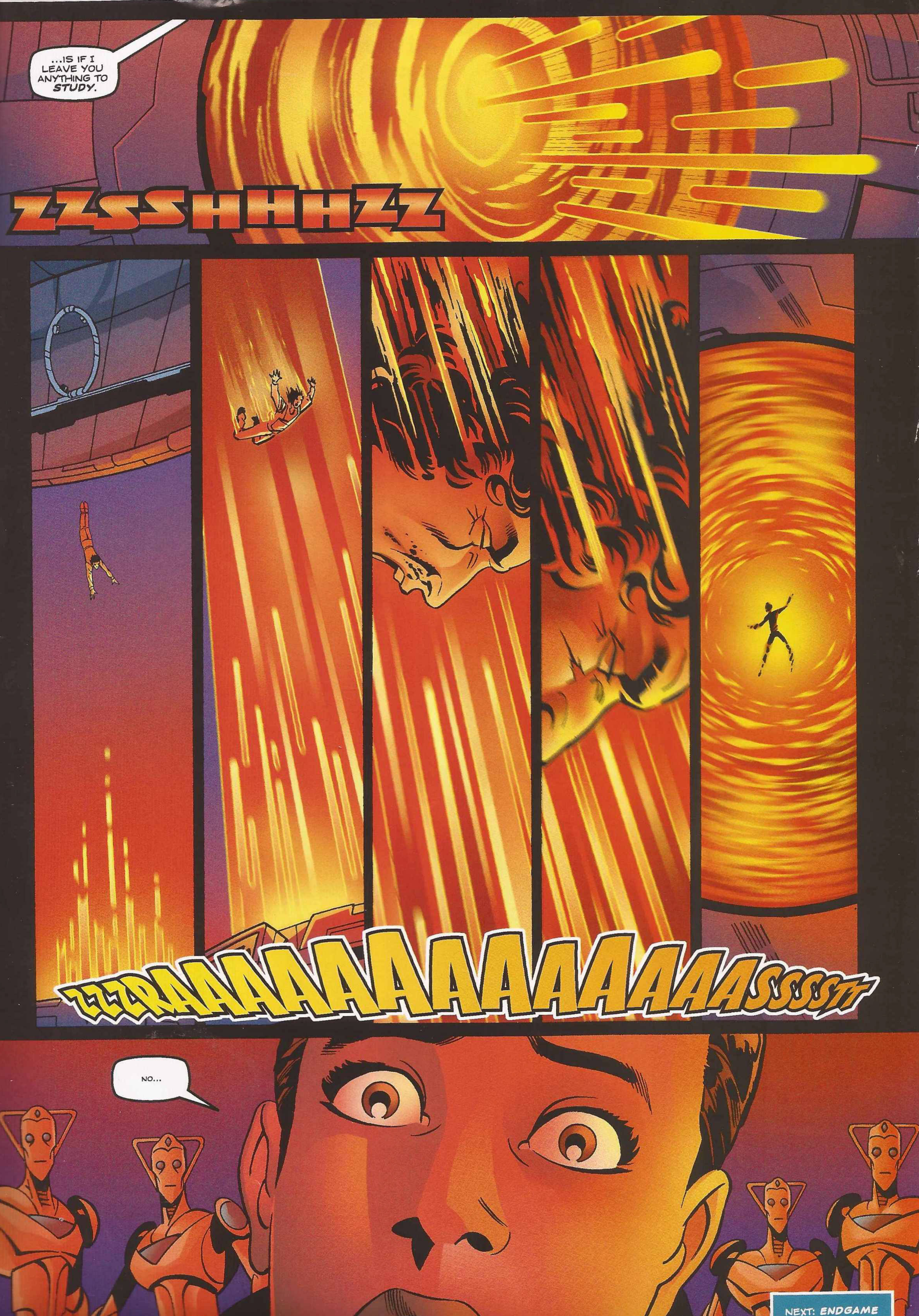

...THIS IS THE HEART OF OUR TIME-VESSEL.
OUR POWER SOURCE WAS EXTRACTED FROM A TRANSDIMENSIONAL ULTRA-SYSTEM. IT PROVIDES US WITH BOTH ENERGY AND A MEANS OF NAVIGATING THE TEMPORAL PATHWAYS.
YOU WILL NO DOUBT RECOGNISE IT, DOCTOR...
I SENSED IT EARLIER... BUT I COULDN'T BRING MYSELF TO **BELIEVE** IT...
IS THIS REALLY WHAT I **THINK** IT IS?
A FRAGMENT OF THE **SPACE/TIME VORTEX?**
CORRECT.
NOT EVEN MY PEOPLE WOULD DARE ATTEMPT SUCH A THING... BUT IT'S **PERFECT** FOR OUR PURPOSE.
OPEN THE REACTOR WINDOW FOR HALF A SECOND AND EXPOSE ME TO THE **TIME WINDS**. THAT'LL DO THE JOB...


YOU WILL BE POSITIONED HERE, DIRECTLY ABOVE THE REACTOR WINDOW.
AS THE SAYING GOES, BUILD YOUR GALLOWS HIGH...
BIO-SENSORS ARE ESTABLISHED, CONTROLLER.
CHKK
ONCE WE HAVE ANALYSED THE REGENERATIVE PROCESS, YOUR COMPANION WILL FUNCTION AS OUR INITIAL TEST SUBJECT.
WHAT?! WAIT A MINUTE, **THAT** WASN'T PART OF THE DEAL! LEAVE DESTRII **OUT** OF THIS!
THERE IS NO "DEAL". THE CYBER-CONVERSION OF EARTH WILL PROCEED AS PLANNED.
"HONOUR" IS AN IRRATIONAL CONCEPT, DOCTOR.
I SEE.
YOU KNOW, I HAD A **FEELING** IT WAS STILL THERE...
THAT LITTLE SPARK OF **GREED**.
HEY, **YOU** DOWN THERE! BE CAREFUL WITH THOSE **CONVECTION RODS**, THEY PACK QUITE A **CHARGE!**
THEY COULD BE **VERY DANGEROUS** IN THE RIGHT HANDS...
KLANG!
IS THAT A **FACT?**
HOLD THESE FOR ME, SWEETIE...


I NEED
A LITTLE
EXERCISE!
SURRENDER NOW.
WHY DOES EVERYONE KEEP ASKING ME TO DO THAT?
GAME RULES JUST CHANGED, BLINKY...
ZZHHZZHHH
STRIKE ONE!
SKKRASSH!
SURPRISE! I FIXED DESTRII'S HANDCUFFS BACK IN THE CONVERSION CHAMBER -- THEY DIDN'T LAST LONG AGAINST A GOOD, SOLID MI6 LOCKPICK...
AND THESE ONES AREN'T ANY BETTER!
C-CHHKK-CHKK


DESTRII, THE CYBERMEN WON'T USE THEIR PARTICLE BEAMS IN HERE, THEY CAN'T RISK DAMAGING THE INSTRUMENTATION!
GET TO WORK!
THIS ISN'T WORK, BLUE-EYES...
SZZRAZZZ!
IT'S PURE PLEASURE!
SHKRSSSH!
SKA-THRAZZ!
COME ON, DOCTOR... YOU CAN DO IT...
BREEP BREEP BREEP
K-ZRAKKK!
STOP BEING SO LOGICAL, YOU STUPID MACHINE... I JUST WANT TO OPEN THE WINDOW A TEENSY BIT LONGER THAN PLANNED...
THERE'S STILL TIME...
BREEP BREEP BREEP


INCORRECT, DOCTOR.
YOU HAVE NO TIME LEFT.
AAAGHH!
KRAKKK
WHAT DID YOU HOPE TO ACCOMPLISH WITH YOUR LIES?
THE VORTEX REACTOR IS HELD IN CHECK BY A THOUSAND SEPARATE FAILSAFE SYSTEMS. YOU COULD NEVER USE IT TO DESTROY THIS CRAFT.
KRUNNK
YOU BELIEVE YOURSELF SUPERIOR TO THE CYBER-RACE.
YOU ARE MERELY A CRUDE FUSION OF BONE AND FLESH....
A FRAIL, DELUDED ANIMAL.
HHNNHGH!
AANNNH!
SHWAKK
DO YOU SEE?
WE CANNOT BE STOPPED, DOCTOR. THE TRIUMPH OF THE CYBER-RACE IS CERTAIN.
WE WILL SURVIVE...
AND YOUR BODY WILL SURRENDER ITS SECRETS.
FWOKK
NO... SORRY... DON'T THINK SO...
SEE... THE ONLY WAY THAT CAN HAPPEN...


...IS IF I LEAVE YOU ANYTHING TO *STUDY*.
ZZSSHHHZZ
ZZZRAAAAAAAAAAAAAASSSSTT
NO...
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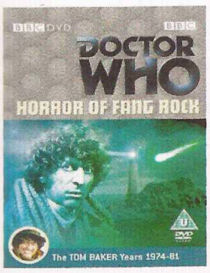

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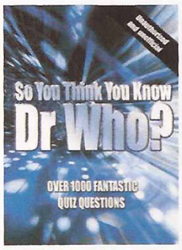

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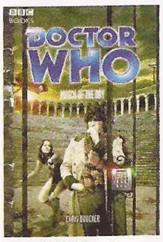

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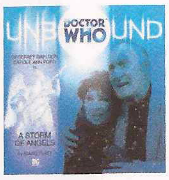

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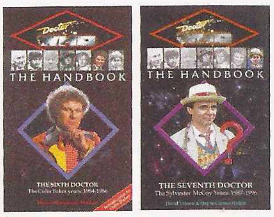

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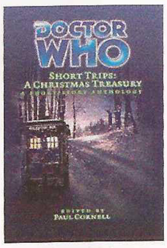

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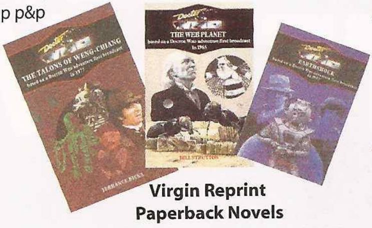

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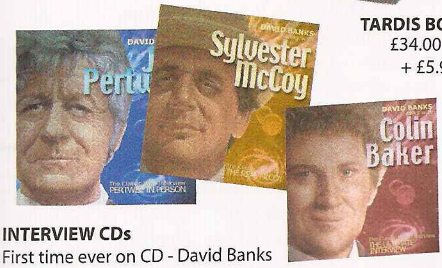

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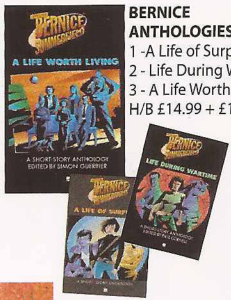

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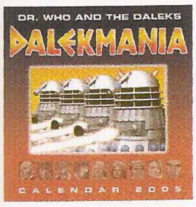

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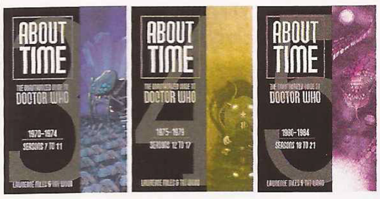

ABOUT TIME - new reference guide to Dr Who from Mad Norwegian Press. Vols 3 & 4 now in, Vol 5 due early January.
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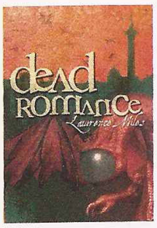

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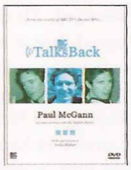

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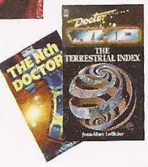

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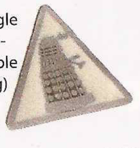

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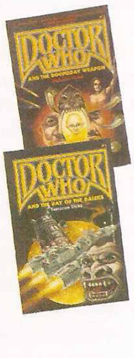

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"It's a revelation," says Peter. "All these corridors! Boot cupboards!"

The Time Team's viewing marathon has reached Part One of *The Masque of Mandragora*, which kicked off *Doctor Who*'s fourteenth year on TV, and the Doctor is giving Sarah, a tour of the TARDIS. As ever, the Doctor's ship proves to be big in some ways...

"A second control room!" declares Richard.

...and small in others...

"All the wood is very elegant," he continues, "but the console just doesn't feel big enough to control a machine such as the TARDIS."

There's precious little time to admire the décor, as the ship is soon caught up in a mysterious spiral of intelligent space energy – the Mandragora Helix. It may sound awesome, but it looks like someone rinsing a pan of rice.

"I don't like the tinsel-on-a-stick effects," says Clay. "This is the start of a new series – couldn't they have spent a bit more cash?"

Meanwhile, on Earth, it's the sunnier end of the Dark Ages, and the Duke of San Martino has been murdered by his power-hungry brother, Count Federico. Now only the Duke's son and rightful heir, Guiliano, keeps Federico from the throne.

"Federico's quick to establish his 'villain' credentials, I see," notes Peter, "with the random slaughter of a few peasants."

Federico's staff includes a pompous astrologer, Hieronymous, whose dignity is severely undermined by a bushy, bifurcated beard, which gives the impression that a couple of squirrels are having a secret meeting under his chin. One doesn't need a horoscope to predict future conflict between the Count and his clairvoyant.

"It's another one of those clever scenes with lots of exposition between the two main villains of the piece," says Richard. "It clearly lays out where they stand, but it never feels forced. And what a wonderful, booming voice Hieronymous has got!"

Escaping the Helix, the Doctor and Sarah arrive in San Martino, and walk straight into trouble...

"Isn't it just lovely the way we don't see Sarah getting captured," comments Clay. "We just take it as read that these things happen in *Doctor Who*. One minute she's happily eating an orange, then we see her being watched, then..."

After Sarah is carried off by some cowled figures, the Doctor discovers that a fizzing blob of Helix energy has hitched a ride in the TARDIS. As alien threats go, this dodgy sparkler is hardly up there with the Daleks, but at least the Doctor seems concerned – something he makes clear when he's dragged before Federico.

"Forget what I said earlier," comments Clay. "This looks absolutely marvellous. Sets, costumes, actors, location work – it's all superb. Only that one effect really lets it down."

Part Two begins with the Doctor making a spirited escape from Federico's executioner by the cunning use of a scarf, a short friend and a bouffant hairpiece.

Richard laughs. "It's such a shame that with the all the resources of the BBC, they can't manage to get a wig for the stuntman that actually looks like Tom Baker's hair."

"And I see that the Doctor's flight has just happened to take him to the secret lair where Sarah's being sacrificed," adds Jac. "That's lucky."

Sarah is a captive of the masked Cult of Demnos. One of the throng comments on the "purity of her sacrifice." Sarah doesn't contradict this, which suggests our girl has strong views about sex before marriage.

"It's all terribly good," says Peter. "But it's really lacking a good monster, if you ask me. Blokes in masks just don't cut it, I'm afraid."

With Sarah rescued, the Doctor watches as the leader of the cult – it won't be leaping too far ahead to reveal this is Hieronymous – is possessed by Mandragora. A booming voice informs the masked figure that he will become the ruler of the Earth.

"It's an invasion of sorts, but the story doesn't make me care," says Jac.

Clay nods. "You're right," he says. "Everyone is very good, there's great dialogue on show, and Hieronymous has all the makings of a top notch villain. But for all its glossiness it just isn't quite... *it*. Shame."

By Part Three, the Doctor has chummed up with the open-minded Guiliano, who believes in science, art and cutting his hair like Dave Hill from Slade. Sarah, meanwhile, has been hypnotised by Hieronymous, and hopes to stick the Doctor with a poisoned bodkin at the first opportunity. She might get away with it, just as long as she doesn't suddenly ask him any difficult questions, like: "If Susan's your granddaughter, does that mean you've done the dirty?" or "Why do all these Italians speak English?"

"I've got no problem with the Doctor's explanation that he shares a Time Lord gift of instant translation," says Richard. "But it does seem rather silly that Sarah's realisation of the fact should alert the Doctor to the fact that she's been hypnotised."

"The fact there *is* an explanation, after all these years, is startling," says Peter. "It's also a bit disturbing. Why does the Doctor think Sarah should be unable to ask such a sensible question?"

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"It's a clever little narrative trick," muses Clay, "but one which only really makes sense if the companions are actually being brainwashed by the Doctor or the TARDIS to not think about it. Which is a bit horrible."

With Sarah's trance broken – saving the Doctor some tricky questions about UNIT dating – the Time Lord leads his friends, and Federico, down into the catacombs. Here, the worshippers of Demnos share the power of Mandragora.

"I like the cliffhanger showing Hieronymous consumed by energy," says Jac. "You wonder if he signed on for that."

As we reach the final episode, the Doctor is trying to find a way to defeat Mandragora before it can derail the Renaissance. In the meantime, Guiliano organises a party. Sarah Jane, Sarah Jane, will you do the fandango?

"Sarah seems remarkably well versed in fifteenth Century dancing," laughs Richard. "I bet she didn't learn that down the Cavern Club."

Elsewhere, the Doctor is trying to short circuit Mandragora. Thunderbolt and lightning – very, very frightening.

"It's a neat trick cutting away from Hieronymous at the point where his power starts fading," claims Richard. "There really is no indication that the Doctor has succeeded in his plan."

Upstairs, the dance is briefly invaded by a bunch of cultists.

"What a cop out!" groans Peter. "There was the potential there for one of the most memorable scenes ever in the show: bizarrely dressed creatures attack a Renaissance masque. And we get to see just ten seconds of it!"

With Mandragora defeated, the Doctor – posing as Hieronymous – destroys the worshippers of Demnos.

"That was pretty unmemorable, wasn't it?" says Jac as the travellers return to the TARDIS.

"Odd," nods Richard. "But I like that the sci-fi stuff didn't entirely swamp the historical setting."

"The story wasn't allowed to be quite as clever as it wanted to be," says Clay. "If you're going to do a story about the Renaissance struggling against the spirit of the Dark Ages, then at least show us some glimpse of what's under threat. Even the back of Da Vinci's head would have done!"

SOMEWHERE IN SPACE AND TIME someone has forgotten to pay their gas bill. A cloaked alien sits in a freezing, storm-lashed control room, discussing the execution of a traitor...

"The teaser doesn't grab me," says Jac of the opening moments of *The Hand of Fear*. "No mystery, no threat. But we can't judge the story by that."

"It's a bit like the last story," replies Clay. "Open with five minutes of cheap sci-fi which won't give you any flavour of the real setting."

The Doctor and Sarah receive a cheer as the TARDIS manifests in a modern day English quarry.

"There's some very nice direction here," says Richard. "Lennie Mayne chooses some remarkably inventive camera angles."

After charges are detonated at the quarry, Sarah is buried under an unhealthy quantity of limestone. Regaining consciousness, the first thing she grabs is a huge stone hand.

"Of all the things to find when you're buried in a rockfall," sighs Peter. "Just how unlucky is that?"

Our heroes are taken to hospital, and while Sarah lies unconscious, the Doctor performs tests on the strange hand and postulates that it belongs to a silicon-based alien life form.

"It's odd to see Tom's Doctor wandering around late 1970s Earth," says Clay. "He's so rarely there, it feels wrong – as if he's wandered onto the set of *Some Mothers Do 'Ave 'Em*."

When Sarah wakes up she's obviously not herself, and steals away with the stony extremity.

"Sarah's detached surety of purpose in her mission is a real joy to watch," says Richard, rather grandly. The rest of the team just stare.

Our young journalist – who has taken to chanting the phrase "Eldrad

> "It looks good, the actors are great, and it's written well, but for all its glossiness, **Masque of Mandragora** isn't quite... *it*."

Compiled by
GARY GILLATT

Illustrations
ADRIAN SALMON

must live" – walks to a nearby nuclear power station. As she sits on the floor of the reactor room, the hand takes on a life of its own. Richard is impressed.

"The living hand is very well done," he says. "You know it's someone poking their arm through a hole in the bottom of a Tupperware box, but it's impressive none the less!"

When the Doctor arrives at the power station, the boss, Director Watson, doubts that he can rescue Sarah and prevent the reactor going critical, so he phones his wife to say goodbye.

"That's rather touching," says Peter. "A moving moment in the middle of the mayhem."

"And we only met him in this episode," replies Clay. "And he's really just a stereotype! But Glyn Houston is a genius for making us care."

"But as soon as he puts the phone down, the emergency's over," says Richard. "Rather diminishes the drama, that."

The Doctor's chum may be safe, but by Part Three, the hand is back in the core of the reactor, and Watson is keen to strike back decisively.

"How mad is that?" boggles Peter. "Watson orders the RAF to blow up the reactor! Can you imagine the phone call? "Hello, Director of Nunton power station here. Could you drop some bombs on us, as we've been invaded by a disembodied hand. Ten minutes? Lovely. Bye!"

The nuclear attack gives Eldrad the rest of the energy he needs to regenerate his crystalline body. And he's a funny looking fella to be sure...

> "Sarah's is the most emotionally charged departure we've seen so far... I think I'm going to cry!"

"The monster's a girl!" gasps Clay. "That never happens!"

A frowning Jac counts examples off on her fingers. "So that's – what? The Drahvins... a bit of Axos... possibly a Menoptra. Is that really it?"

Eldrad tells the Doctor an unlikely tale of how her home planet, Kastria, was cast into an ice age following the failure of protective barriers – and Eldrad definitely didn't cause it. Honest. No one saw her do it, so you can't prove anything.

The Doctor agrees to Eldrad's request to be taken home, but insists it must be in the present day – 15 million years after Eldrad's time. Let's hope there aren't any booby traps...

"What an odd cliffhanger," frowns Jac, as Eldrad is impaled by a spike "The villain, who the Doctor has suddenly decided to like, is hurt."

"No, no, no!" counters Clay. "The cliffhanger is great! It's not the usual 'build up to a climax', it's just brutal and utterly unexpected."

The final episode brings a twist when Eldrad 'dies' and is reborn looking rather mannish. Kastrian marriages must be full of surprises.

"Oh dear," says Richard. "Judith Paris' version of Eldrad is infinitely better than Stephen Thorne's. He's just doing Omega again."

"He's not even remotely threatening," groans Clay, "and what's written as 'tyrant realises he's now a forgotten nobody' is performed by Thorne as 'stomp around and shout'."

"Interesting psychology, though," says Jac. "They trusted the attractive female, but not the ugly alien male. But the idea that Eldrad is suddenly revealed to be a lying villain doesn't work, because the audience wasn't fooled. The Doctor just seemed to be unusually gullible."

"And another novel ending," notes Peter. "Why blow up the monster when you can trip him with your scarf? Only in *Doctor Who*!"

"I've been pleasantly surprised by this story," says Richard. "Apart from Stephen it's proved to be a rather fine. Some interesting direction, and Bob Baker and Dave Martin's best script yet."

"It fair whizzed along," agrees Jac. "And now we seem to be back in Hartnell territory. The adventure's over, and we're starting a new one!"

"Sarah's sudden tantrum comes rather out of nowhere," says Clay. "But it doesn't feel odd at the end of a story which changes tack so often."

WHAT'S THIS? DEAR, SWEET SARAH IS leaving! The Doctor is turfing her out of the TARDIS because he's received the summons to Gallifrey. Or, judging by the special effect, the summons to *Swap Shop*.

"The Doctor doesn't break it to her gently, does he?" ponders Jac. "She's just... dumped!"

"Oh, but he does care," replies Clay. "Tom's performance is amazingly subtle. He doesn't want to ruin his 'aloof alien' Doctor persona, but he knows how heartbreaking this is for the character. His quiet 'Oh, Sarah...' says so much."

"This really is the most emotionally charged departure we've seen so far," adds Richard. "When the Doctor says that he's landed in Hillview Road and Sarah gently replies, 'That's my home', I get a real lump in my throat."

"Oh! Sarah and her battered little flower," sighs Clay. "I think I'm going to cry."

"And now they've ended it on a freeze frame!" says Richard. "Could that be any more perfect?"

And so, with barely a dry eye in the house, the Team bid a fond farewell to the adorable Sarah Jane, and to the quiet genius of Elisabeth Sladen.

"Oh, stop your sniffling," tuts Peter. "Get your priorities straight. We're off to Gallifrey! ■

AND YOU SAID

THE MASQUE OF MANDRAGORA

"With several of the stories this year having a religious theme, the sombre panelling and stained glass give the TARDIS the feel of a small chapel."
ALEX WILCOCK, ISLE OF DOGS

"Isn't it interesting how the Doctor and Sarah stand on 'nothing' in the midst of the Mandragora Helix? And yet their shoes make noise against nothing!"
SCOTT HAWORTH, IOWA, USA

"Why did the executioner agree to wait for the Doctor to remove his scarf?"
SCOTT HAWORTH, IOWA, USA

"It's a shame that those catacombs are so obviously studio-bound. When Hieronymous tries to stab Sarah, the dagger sticks into the wood of the supposedly stone altar."
CHARLES NORTON, OAKHAM

THE HAND OF FEAR

"It was a nice turnaround to see Sarah becoming possessed and becoming the tormentor. But I reckon the production team missed a trick by not allowing Lis Sladen, in her last regular story, to play Eldrad herself."
ROBIN CALVERT, E-MAIL

"No wonder Sarah is sick of being a companion – she's been possessed by an alien force twice in as many stories!"
ROB KEELEY, E-MAIL

"For the first time since the 1960s, the Doctor is a real wanderer; he's back on Earth without a thought to UNIT and no longer sent on missions by the Time Lords – making it all the more striking when he receives a summons..."
ALEX WILCOCK, ISLE OF DOGS

In **DWM** 354, The Time Team will be watching *The Robots of Death* and the first four episodes of *The Talons of Weng-Chiang*. If you'd like to join them in their quest, send any comments about those episodes to the editorial address, or email them to dwm@panini.co.uk marked 'Time Team'. Closing date for comments is January 31, 2005.

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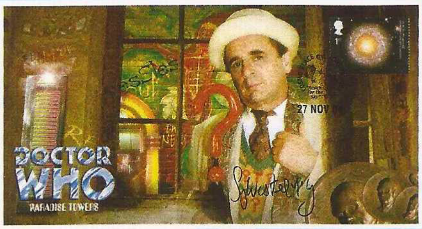
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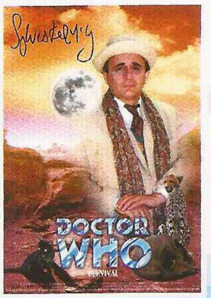
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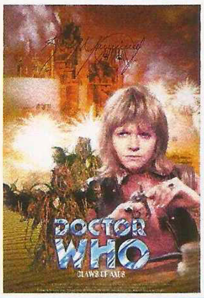
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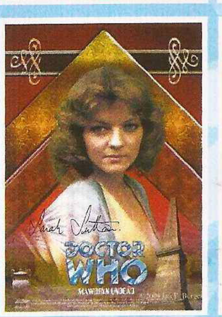

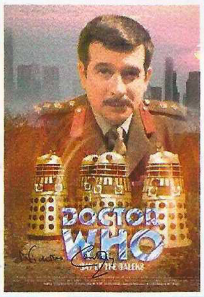

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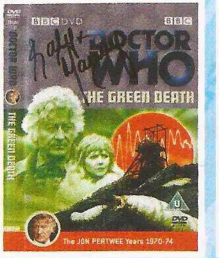
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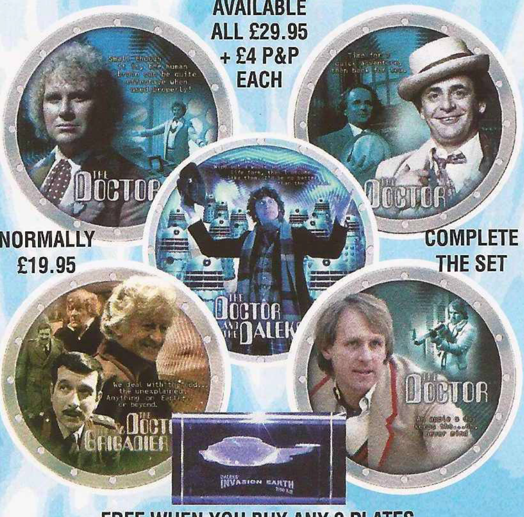
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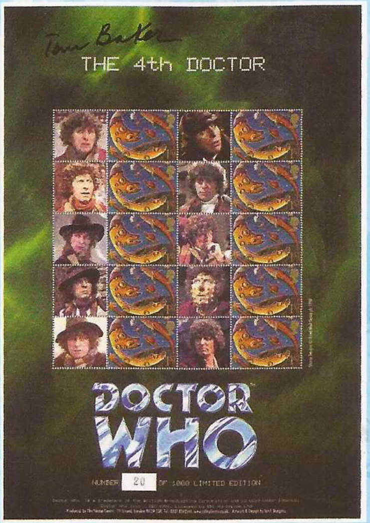
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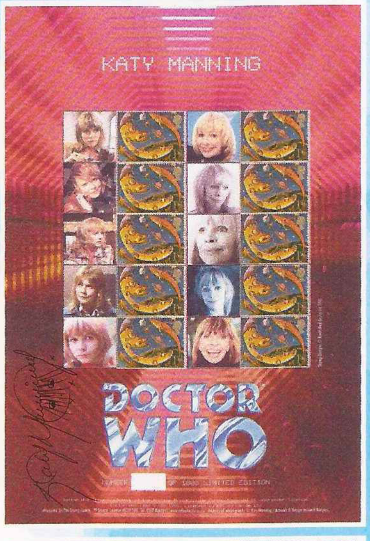
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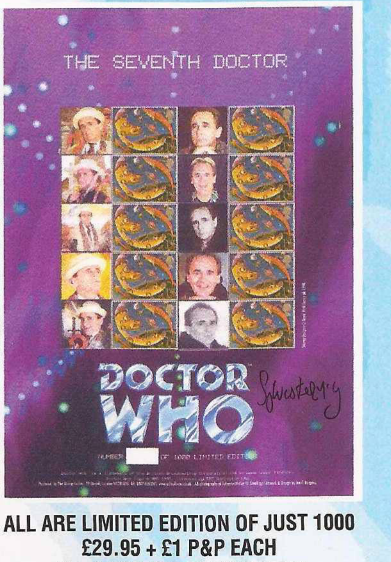
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THE SECRET DIARY OF A SCRIPT EDITOR

PART ONE: REMEMBERING THE DALEKS

As *Doctor Who*'s script editor from 1987-89, **Andrew Cartmel** had a huge input into the development of this exciting era of the show. Starting this issue, Andrew shows us how one of the most popular Seventh Doctor adventures, **Remembrance of the Daleks**, came into being, with exclusive extracts from his diary...

Introduction: 12 January 1987

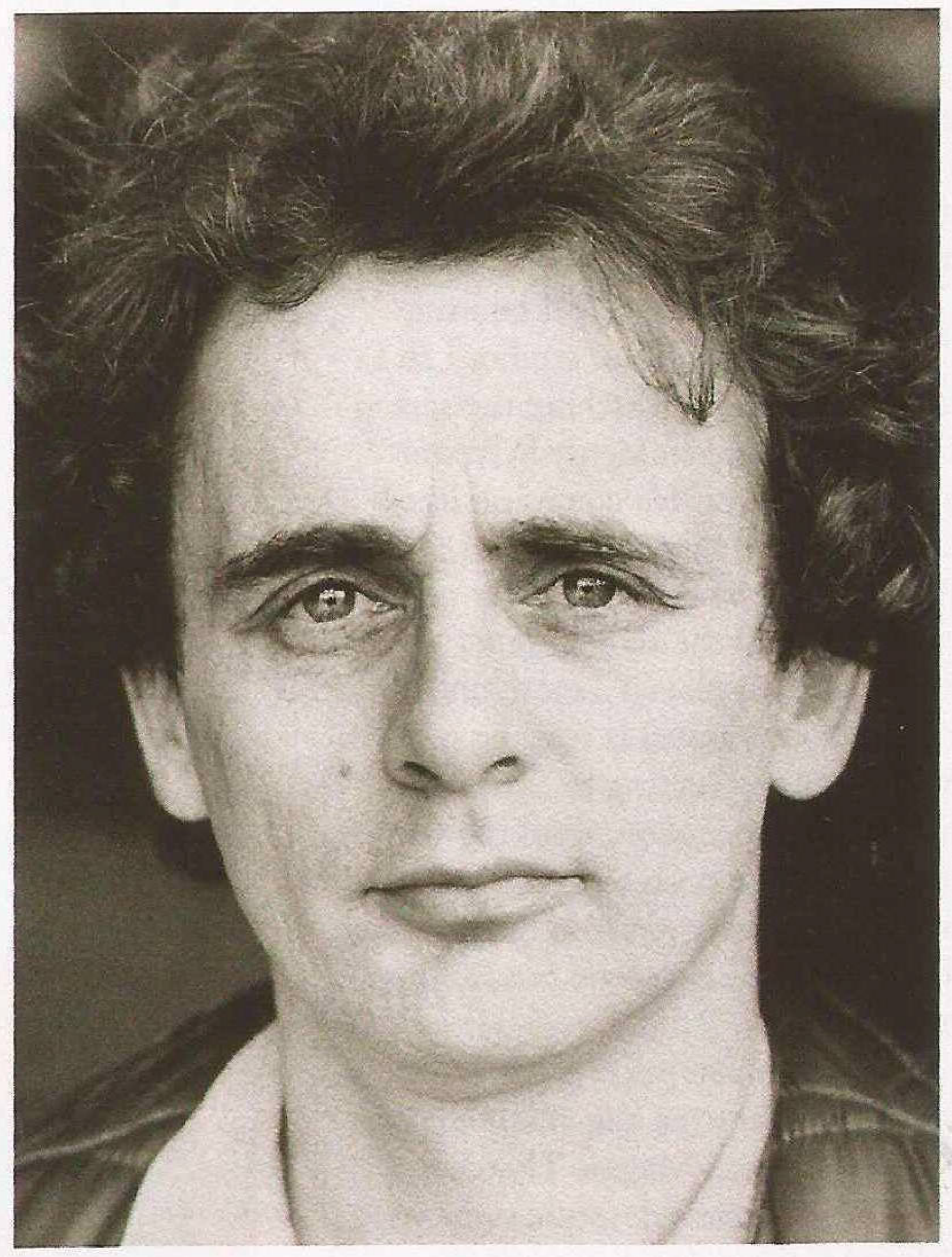
There is snow on the rooftops of Shepherds Bush as I make my way to my first day of *Doctor Who*. I reflect that it will be strange to be able say, 'I started work at the BBC in the big freeze of 1986, the worst winter in umpteen years, with snow everywhere, everything grinding to a halt and an office which was unheated.' But I'm going to have more serious challenges than the weather.

I go into the *Doctor Who* office to sit there and wait, all alone, for the producer and the secretary to come back from their stranded frozen weekends. The answering machine begins mysteriously winding, rewinding, talking to itself. There's a message for Kate Easteal, the *Doctor Who* secretary, from some secretarial girlfriend. 'Hello Kate, you old tart.' There's also a nutcase actor ringing up to hassle John Nathan-Turner about the *Doctor Who* lead role. When John arrives, shedding snow, he addresses the latter, ringing the actor back. 'I think you made your point with your daily letter,' he says.

We spend the morning watching VHS cassettes of another actor, a prospective candidate to play the new Doctor, in the tiny machine-jammed video room which John Nathan-Turner calls 'the Pyramid of Death'. I'm choking with the heat and John's cigarette smoke in here, but the tapes are fascinating. The actor is a perky little Scottish elf called Sylvester McCoy. I keep wanting to call him Sylvester Malone. He's full of mischief and charm and anarchy.

Sylvester will be the next star of *Doctor Who*, if he can tone down his Scots accent for John-Nathan Turner. His note accompanying the videotape says, 'Watch this one first. Love, Sylv.'

'How cheeky,' says JNT.



▲ *'Watch this one first. Love, Sylv.'*

Later...

I have been handed a script for the first four-parter of the new *Doctor Who* season. It's by Pip and Jane Baker. Andrew Morgan comes in to discuss the script which he'll be directing. 'It'll be good,' he keeps saying. Andrew Morgan will become my ally in trying to make our mutual first attempt at *Doctor Who* the best story possible. But to a great extent we were swimming against the tide.

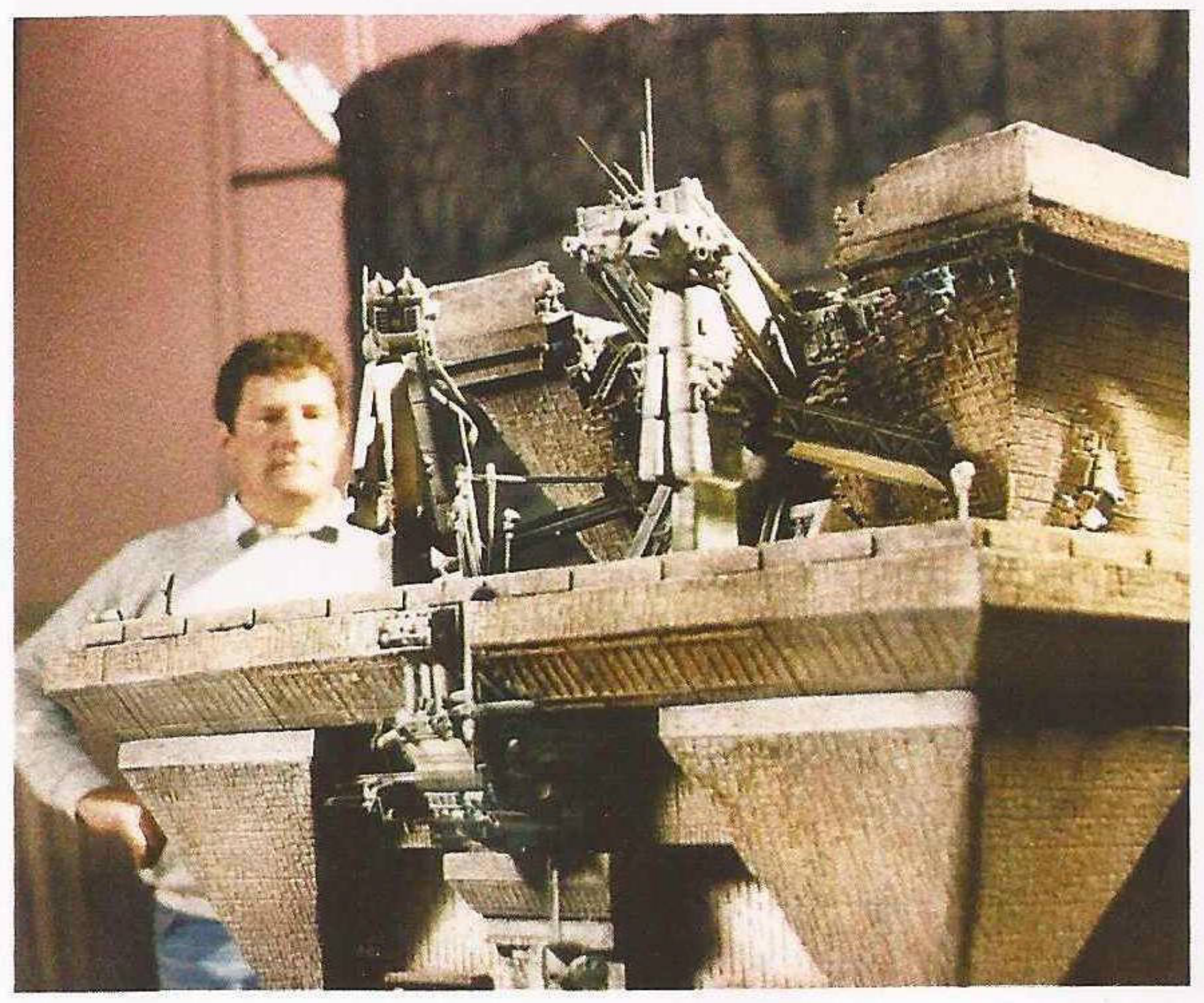
Andrew is a meticulous, methodical director. My first experience of his work was the screen test for Sylvester McCoy.

18 February 1987

I'm sitting in TV Centre watching the snow fall. Eating foul cold pasta in the BBC Club restaurant. Kate Easteal and John Nathan-Turner are out in the bar among the *Top of the Pops* nymphets. A band called Curiosity Killed the Cat are drinking at the bar, all in black suede shoes and white socks. We're here tonight because we're shooting the screen tests for the various actors vying for the role of the Seventh Doctor and Sylvester McCoy is one of those contenders. Sylv's waiting nervously with his straw hat and a wicker basket and a huge wide US Airforce insignia kipper tie.

▼ *Director Andrew Morgan oversees model filming for **Time and the Rani**.*

© Mike Tucker.



'I almost walked into the Weather studio, and it was live,' says Andrew Morgan. We're in the control room of a tiny studio called Pres (for Presentation) B. There's a big glowing clock and a wall full of television screens offering various views of the studio; one has the talk show *Wogan* playing on it. I nip into the studio during a pause. It's got white curved walls. Jo Newbury, our floor manager, is here wearing a head mike. I feel a stupendous rush of excitement inside me. Back in the control room I stare at all those screens. I want this. I want to work in television. I can do things in this world.

Voices in the control room. 'Can we lose Network?' 'Disable the studio out.' 'Happy, Jo?' 'Happy on the floor.' 'It's coming out of my VHS input.' The sound guys are watching M*A*S*H*, which they find considerably more interesting than the screen test.

The script for the screen test is the audition piece we've been using for actors to come into the *Doctor Who* office and read. It's a four-page two-hander for the companion and the Doctor which I wrote in 15 minutes ▶

◀ flat, and it's not bad. It's basically a lot of variations on the theme of time. I was thinking of Alan Moore's Doctor Manhattan from *Watchmen* when I wrote it. It is a little weird. 'Is this right?' said Kate Easteal as she typed it. And then, 'Oh, it's sad.'

This is the script they'll be using down in that small hot studio. I sit in the control room watching the screen expectantly and suddenly Sylvester McCoy appears. He comes on like a cross between Bugs Bunny and Richard Burton. He blows the other candidates off the screen. Janet Fielding (who played Tegan, one of the earlier companions) is reading in for Mel. She's responding to Sylvester, rising to the occasion, working with him on bits of business, rehearsing with him at every pause in the recording. Their leave-taking scene puts a lump in my throat.

In the confrontation scene Janet plays my character, the villainous Ms X, as if she was Maggie Thatcher, currently Britain's despotic right wing Prime Minister. Janet knows! She picked up on the hints. Of course, that's what I intended all along. I'm having flashbacks to my first stage play; feeling the occasional moments of guilt at having written all these words that people have to say. Janet likes Sylvester. 'This man is corpsing me wild,' she says.

I love seeing the cameras beavering around on the monitors, the cables snaking. Andrew Morgan has an admirable bulldozing professionalism, getting things done. 'MCU of the Doctor instead of the two shot.'

▶ *"Vivacious redheaded vixen" (and production secretary!) Kate Easteal on location for **The Greatest Show in the Galaxy**.*

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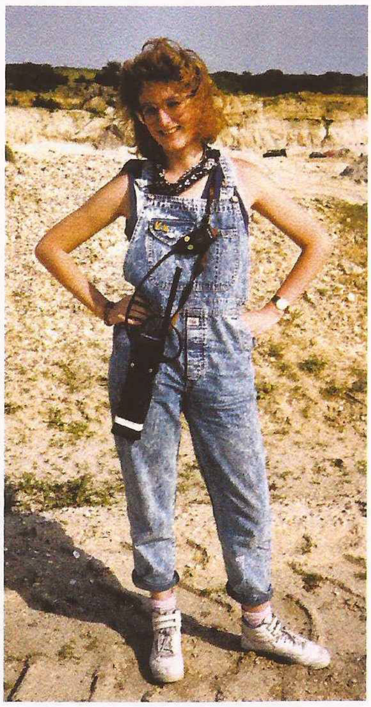
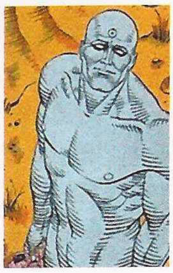


▼ *Dr Manhattan from Alan Moore's DC comics series **Watchmen** – one of Cartmel's inspirations for the character of the Seventh Doctor.*

Artwork by Dave Gibbons.



Now Janet Fielding is putting one of the other candidates at his ease. He's talking about Doctor Who. 'It's not his name,' she explains.

Sylvester McCoy of course was chosen for the role and the rest was history. Like Andrew Morgan, Sylv was absolutely key in shaping *Remembrance of the Daleks*. But, behind the scenes there were other, unsung heroes. Like Kate Easteal.

Kate Easteal was the comely, vivacious redheaded vixen who was the *Doctor Who* secretary. She had a keen wit and a finely honed sense of the ridiculous which was invaluable working on a show like *Doctor Who*. Working with Kate was one of the great pleasures of the show. Legend had it that driving back from Tunbridge Wells one weekend she had mooned an entire army convoy. It was probably the highlight of those poor squaddies' bleak lives...

Kate was the spark that ignited the *Doctor Who* office. When I finally I finally finished the *Notes for New Writers*, to send out with all the mountain of story material we had return to the fans – before it buried us alive – I gave it to Kate to type. When I read it back afterwards, at the bottom of the list of things hopeful writers must do, I found she had added *PS: Bugger off*.

The next key piece in the *Remembrance* jigsaw was the new companion. For the first season I worked on *Doctor Who* we were saddled with the character of Mel, played by Bonnie Langford. Whatever the intentions of John and his script editor Eric Saward when they created Mel, they had ended up with a wimpy sidekick who did a lot of screaming. Indeed, this was widely regarded as Bonnie's forté. Bonnie Langford was a bright, sweet natured woman. I told her that we'd got Ken Dodd to play the Tollmaster in *Delta and the Bannermen*. 'And the best part,' I said, 'is that we get to kill him.' 'Oh, Andrew!' said Bonnie Langford, genuinely scandalised.

But Mel and Bonnie were going to be history. We would have a new companion, and hopefully a kick-arse one, for *Remembrance of the Daleks*. But first we had to find her.

24 February 1987

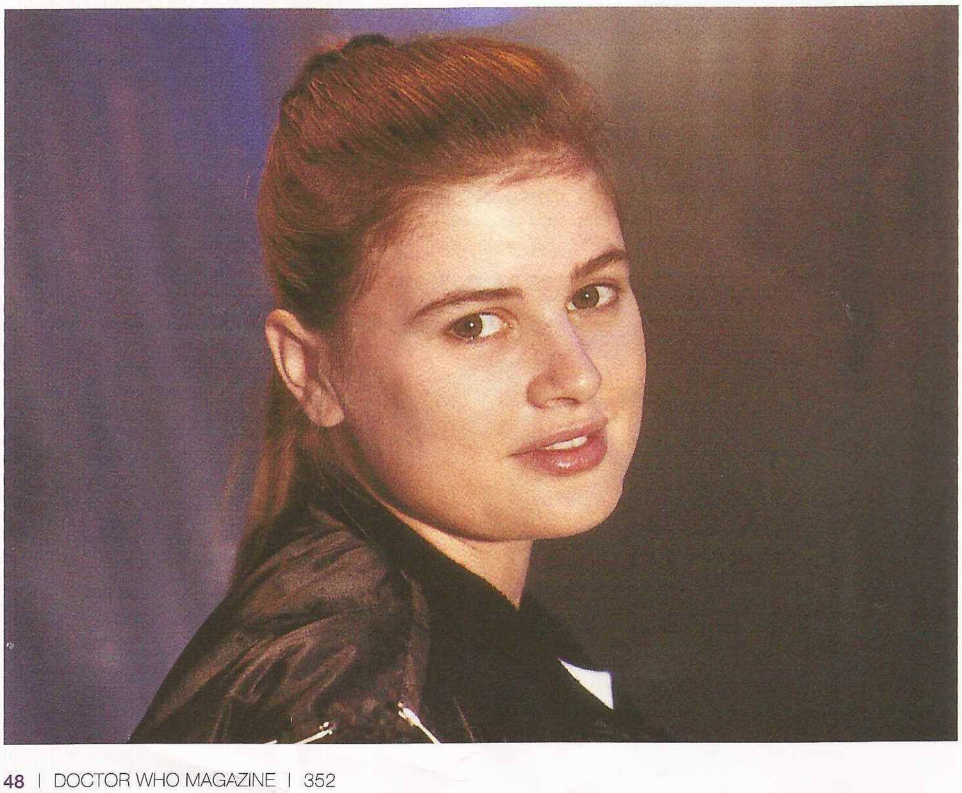
Kate Easteal is laughing as she opens the *Doctor Who* fan mail. Someone has sent in a suggestion for the new Doctor's new companion. The letter reads, 'Here's a piece of crumpet.' And they've enclosed a fragment of crumpet, wrapped in tin foil.

Well I suppose we did end up with a piece of crumpet, but considerably more than that, with Sophie Aldred. I first glimpsed the actress who would play Ace on 16 July 1987.

Ten o'clock on a Thursday morning in North Acton. We're having the read through for *Dragonfire*. I'm sitting beside the production assistant Rosemary, with my Welsh suntan (from the location shoot of *Delta and the Bannermen*) beginning to flake off. Sylvester McCoy is cracking jokes in mid speech as he reads his script.

And an actress called Sophie Aldred is here to play Ace, this wonderful anarchic teenager Ian Briggs has

▼ *Sophie Aldred made her TV début as Ace in **Dragonfire** – a companion much more to Andrew Cartmel's taste.*



▲ *Two heads are better than one! Andrew Cartmel (and some Tetrap heads) on location for **Time and the Rani** – his first job as script editor.*

© Mike Tucker

written, who sort of grew out of a Cockney checkout girl from a storyline that I invented in January that was scrapped and changed. Sophie has turned up in shorts and Doc Martens and she looks good in them. I ask Richard, the costume designer, if she can wear the DMs when she's Ace as well. There are scripts on the table, a model of the set, lipstick on a BBC paper cup.

Sophie gets her chance to prove herself, and the character of Ace a few months later during the filming of *Dragonfire*. I'm standing in the studio watching the two-hander scene between Ace and Kane (Edward Peel) and it is genuine magic. The dry ice streams eerily in. I can feel the series improving, like a ship slowly turning on to the correct course...

By October of that year I'm in out in North Acton for the producer's run of the remaining parts of *Dragonfire*. Coffee smell in the BBC lift. John Nathan-Turner is musing good naturedly; 'What can I say to the press about Sophie? A right little raver and a terrific f--- We're delighted to have her on board, if only she can stay sober!'

Sophie is outgoing but not *that* outgoing. In fact under her extrovert exterior, she is actually a dedicated and level headed actress. She has a terrific quality of vulnerability blended with tomboy toughness. Plus she's very good looking which never hurts!

Paired with Sylvester, Sophie was a crucial part of the equation for *Remembrance of the Daleks*. But working behind the scenes was the man responsible for hiring all of us, and who later would give the nod to Ben Aaronovitch and the script which set the whole thing in motion. That man was John Nathan-Turner, or Jonathan Turner as he was before he changed his name. (There was already a Jonathan Turner in Equity.) John was burly, bushy haired, an athlete going a bit to seed. He was a very charming, funny man with a rather soft epicene voice. In a production meeting we once had a designer who was a bit of a clown. John asked him a question in John's usual, somewhat fey, voice and the designer replied in an identical voice. He probably wasn't intending to deliberately take the mickey out of John, but that's what it sounded like. 'Don't send me up, please,' said John in an icy voice. 'I haven't come down from last time.'

▼ *Producer John Nathan-Turner on location for **The Curse of Fenric**.*

© David Richardson

John started as an assistant floor manager at the BBC and worked his way up through sheer hard graft and talent. He was extremely skilled with budgets, which was just as well because on *Doctor Who* we were chronically underfunded. And he had a superb eye for editing material on screen, which was vital because we were always having to try to save a show in the editing.

John was also a party animal with a legendary capacity for alcohol. After one spectacular drinking session during *Paradise Towers* Kate Easteal said, 'I saw John go to pick up his glass and his hand trembled just a bit.' She was making the point that in their years together this was the only tiny sign she'd ever seen of Johnny showing any effect from drink. Maybe because he lived with such gusto and hit the bottle, he was also a somewhat unpredictable and volatile character. He could explode without warning, lashing out verbally. It was as unexpected as suddenly being bitten by a friendly pet. But then John was also under incredible pressure, trying to make *Doctor Who* work with problematical resources. What I chiefly remember about this complex man, though, is his charm and wit. I think about being with him in the studio filming and he's reminiscing about the good old days of disciplinarian BBC floor managers who stood for no ▶

nonsense and would call out the first line of every scene, and so on. 'We had some wonderful lesbians,' said John, 'but they're all directing now.'

As we wrapped that shoot John was talking to Kate Easteal about the end of shoot party. 'Just invite some lovelies,' he said. 'No old bitches.'

It was thanks to John's willingness to try new talent and new ideas, that we were able to take *Doctor Who* in a new direction and do a story like *Remembrance of the Daleks*.

This is how it happened...

22 May 1987

We're in the middle of shooting *Paradise Towers*; it's the day after we did the swimming pool locations at an Iraqi Millionaire's deserted mansion in Chalfont St Giles and I'm heading home for the weekend, on the train to Kent. I've just started reading an unsolicited *Doctor Who* script called *Knight Fall* by a maniac called Ben Aaronovitch. The BBC producer Caroline Oulton passed it on to me. I want to buy Caroline lunch, with champagne. Ben Aaronovitch's script is so good that I set it aside. I want to savour it. Picking up and reading a script like this is like hitting a seam of gold. And I'm only on page eight. The possibility of a glowing season of *Doctor Who* appears before my eyes.

26 May 1987

It's a bank holiday weekend, so it is Tuesday before I can see Caroline Oulton at the BBC. According to her, Ben Aaronovitch is 'a young fat guy whose mum answers the phone.' She met him when he sent in a script called *The Dole Queue Detective*. 'He's completely loopy.' He had such a bizarre imagination that Caroline suggested he write a *Doctor Who*. And the rest is history…or at least, it would be if I could get through to directory enquiries and obtain his number.

▲ *Writer and "maniac" Ben Aaronovitch.*

© Marcus Hearn

27 May 1987

'This is Ben Aaronovitch's dad,' says a voice on the *Doctor Who* answerphone. It was impossible to find a number for Ben so I took a chance on ringing a Dr Sam Aaronovitch who lived in the same part of London. (Actually, I took a chance on getting Kate Easteal to ring.) And bingo.

28 May 1987

It turns out it doesn't matter which Aaronovitch we'd chosen in the phonebook; they're all related to Ben. Ben Aaronovitch takes a can of Diet Pepsi out his blue plastic sports bag. He's talking about *Doctor Who* novelisations. 'I noticed that several of them were by CP members.'

'What's CP?' I ask.

'The Communist Party.'

Ben Aaronovitch is an interesting character. He pronounces Chandler 'Shandler'. He's spent the last few years doing more or less what I was doing. On the dole, writing scripts and pursuing further education at home (the list of A-levels he's failed is quite staggering). All the while he's been desperately trying to break into TV writing. He's got an educated and instinctive understanding of science fiction which is way beyond that of any other writer I know. (It's not beyond mine, though.)

He might just write something great.

3 June 1987

Ben Aaronovitch bites his nails. 'I know what it is,' says Ben, 'They've tapped into Hell.' We're working on a potential story called *Transit*. Whenever I make a suggestion, Ben can respond to it, equal it, or top it. He could well be the ultimate *Doctor Who* writer. And he's certainly on my wavelength. There's a tremendous excitement to working with him.

8 June 1987

It's Monday morning and I'm a trifle hungover because my girlfriend and I have been experimenting with cocktails ('This is the fun bit, smashing the ice up,' said Kate, walking into the kitchen carrying a hammer). We were drinking port flips, with crushed ice.

Caroline Oulton looks into my office and we discuss Ben Aaronovitch. 'He really has tenacity,' says Caroline. I very much want to see Ben succeed. He's a natural television writer. He can write fluently and he's inventive and still at a point where his imagination and energy haven't been blunted. He knows what he wants and he's working very hard for it and all he needs is a break. 'He's me two years ago,' I tell Caroline. 'Sweet,' she says.

I get on the phone to Ruth

▼ *Sophie Aldred, Andrew Cartmel and Sylvester McCoy during filming of The Greatest Show in the Galaxy.*

© Sophie Aldred.

Baumgarten. I'm trying to get Ben onto the BBC Writers' Course this summer. Ruth tells me that the main concern is getting a balance of race and gender on the course. I almost eat the telephone with fury.

12 June 1987

I'm talking to Ben about his gate-to-Hell story for *Doctor Who* before he flies to the USA for his holiday. He was up most of the night working on it. Fell asleep at the word processor. He's looking through my filing cabinets for a vintage *Doctor Who* script and he's having trouble remembering where Q comes in the alphabet.

At North Acton we have lunch with Lindsay McGowan in the rehearsal rooms. 'Once you had slime on it, you couldn't tell it was a leotard,' says Lindsay. Ben has been asking him about the costumes that Lindsay worked on for *Aliens*.

The cast of *Paradise Towers* comes in and I introduce Ben to various Kangs. Sylvester arrives. He's depressed about the election results, and quite rightly so. It was a landslide for the Conservatives. Margaret Thatcher has a 100-seat majority. I sat up last night with my landlady and her friends watching the results. 'We'll open the champagne when Labour takes its first marginal,' she said. But the champagne remained unopened. Lindsay takes us down to the workshop to show us the model of the superb monster he's sculpting for Ian's story. Ben's asking intelligent questions.

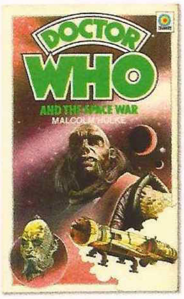
Afterwards Ben and I stand in the sunlight on a bridge overlooking the tube tracks at North Acton. 'I never expected anyone to sponsor me,' says Ben. I'm thinking I'll do my damnedest to push through his *Doctor Who*.

16 July 1987

I'm back at my office chatting with Ian Briggs about *Dragonfire*. Ben Aaronovitch drops in. I give him a copy of the letter I wrote praising his abilities to the sky (every word true) in an attempt to get him on the BBC Writers' Course (I failed miserably). Ben is literally blushing as he reads it. The letter contains phrases like 'fiercely inventive' in describing his abilities. Ben puts the letter down when he's finished. 'This is a great ego massage.' The phone rings and it's the Rehearsal Rooms saying they need a more futuristic fruit juice name for the scene in the refreshment bar in *Dragonfire*. I ask Ben to come up with something. 'This is where the fiercely inventive bit comes in,' says Ian.

Stephen Wyatt drops in and for the next quarter of an hour we have three of the best young writers in Britain trying to come up with a name for some futuristic fruit juice. Betty the BBC post lady opens the door to deliver the mail. 'I thought it was another writer,' says Ben.

▲ *The lovely Sophie Aldred: "A dedicated actress... plus she's very good looking, which never hurts!"*



▲ *"A textbook of Communist Party science fiction" according to Ben Aaronovitch!*

◀ *Lindsay McGowan at BBC Visual Effects, working on the biomechanoid head for **Dragonfire**.*

© Mike Tucker

3 August 1987

I saw my name come up on the *Doctor Who* titles for the first time today and I must confess it gave me a queasy little thrill. Ben's reminiscing about the Brixton riots: 'A bunch of style freaks burned down Burton's. Everyone heaved a sigh of relief when Spud-U-Like was unscathed.'

8 September 1987

I get home, depressed because John Nathan-Turner is thinking of bringing the Daleks back next season. In itself it's good news, but it means Ben Aaronovitch is going to have to abandon a storyline and start from scratch again.

30 October 1987

Lindsay McGowan rings to say he's got a job with the visual effects department. Excellent news. Even better news: John Nathan-Turner agrees to commission Ben Aaronovitch. I ring Ben to tell him. When he hears, he's convinced it's some kind of sick joke I'm playing on him. I call ▶

▲ *John Nathan Turner (with director Alan Wareing) oversees recording on* ***Survival.***

© Sophie Aldred.

◄ Kate Easteal into the office to speak to him. She assumes a Russian accent: 'Aaronovitch. You are commissioned.' I invite Ben in to the office and we discuss special effects in *Doctor Who*. '*Weng-Chiang* had a rubbish rat in it, though,' says Ben.

9 November 1987

John Nathan-Turner has been haggling with Terry Nation. Successfully. I ring Ben Aaronovitch to give him the good news. Ben isn't in, so I just leave him a message. 'Tell him we've got the Daleks.' I've waited all my life to leave a message like that. Ben rings back at the flat tonight. 'Tell him it's Davros here.'

The next day we sit in the office discussing Dalek storylines and watching *The Rock and Roll Years*, doing research on the 1960s. We're going to bring the whole 25 years of *Doctor Who* full circle in some interesting way. And we're going to restore that initial mystery that's been eroded over the years as viewers learned that the Doctor was something called a Time Lord, that there are a load of other Time Lords, that he's not even in charge, that he can be put on trial... until he's just a midget version of the fantastic character he was when it started with scary old William Hartnell. (Maybe kids prefer to be scared by their heroes?) Now I've been able to sneak in my ideas about restoring the mystery and putting a shiver down everyone's spine. John Nathan-Turner thinks that these ideas are his by now, or at least he's quietly accepted that they're good ideas.

14 November 1987

Ben rings me up at the flat on Saturday. He's still saying, 'Davros here.' I explain to my girlfriend Kate that Davros is the creator of the Daleks. She says, 'Ben is Davros, in a sense, then, isn't he?' True, although Terry Nation would blow a gasket if he heard any such suggestion. Terry created the Daleks and Ben is just building on his creation. Although if I know anything about Ben, he's going to be effectively reinventing them, and doing a damned fine job, too.

▼ *"Scary old William Hartnell" as the Doctor: a fantastic character who was watered down, feels Cartmel.*

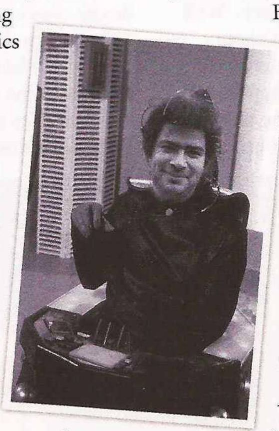
On Monday Ben is sitting in my office watching a duff old monster on a *Doctor Who* story from our video vaults (the much-pilfered and disorganised single shelf in John's office). 'My story is going to have two characteristics – strong women and no latex,' says Ben.

25 November 1987

I ring up the BBC Gramophone Library to request some 1960s pop music compilations for Ben's Dalek story.
I explain who I am and what I'm doing, and after a long silence the woman on the other end flatly refuses to issue any records, says it 'sounds a bit fishy' and hangs up. I feel I'm locked into this sprawling antiquated bureaucracy where there is supposed to be a department to serve your every need but actually they only exist to make your job harder. I'm literally incapacitated with rage.

At this point Ben comes into my office and John Nathan-Turner comes in shortly afterwards. Despite my best efforts Ben and the producer haven't been getting along very well. Now as I sit here at my desk, so tired after feeling so angry, I'm not even worrying about how they get along. But the aftermath of the Gramophone library incident and my weariness seem to have cleared a sudden space in which everybody can get on. Ben suggests crackling blue voltage from the fingertips of the sinister little girl in his script and John thinks it's a great idea. Suddenly the ice is broken.

Maybe it was worth that damned phone call after all.



► *"Tell him it's Davros here!"*

4 December 1987

Walking with Ben along Shepherds Bush Green after a good discussion of his Dalek story. 'Move over *Weng-Chiang*,' he says. 'And mine will be politically correct, too!' Working with Ben is exhilarating. We finish the outline for Part Two in an hour. It's a good speedy partnership, both of us bursting with ideas. It's a pleasure working with Ben.

7 December 1987

I ask John Nathan-Turner what colour the things inside the Daleks are. 'A yucky green.'

18 December 1987

It's a week before Christmas. As I came into the building this morning the guy in reception said, 'I think Ben's in already.' Ben is indeed in already and he gives me his revised and completed Dalek storyline and then goes off for a coffee. He's put a hell of a lot of work into this. I sit reading it here at my desk in this quiet, holiday-abandoned BBC building, savouring it. Ben and I are also talking about the draft of the first episode he's brought in. 'It is a McGuffin,' says Ben. 'It's a well integrated McGuffin,' I tell him. Ben looks blitzed, almost falling asleep in the chair. He's been up all night finishing this. Some of the dialogue goes on too long but basically it's superb. The first Dalek fire fight is full of splendid detailed incident. I leave a draft of Ben's Part One and his outline of the story at the *Doctor Who* office, to be forwarded to Terry Nation in LA. Then I'm off to catch the train to Kent for Christmas.

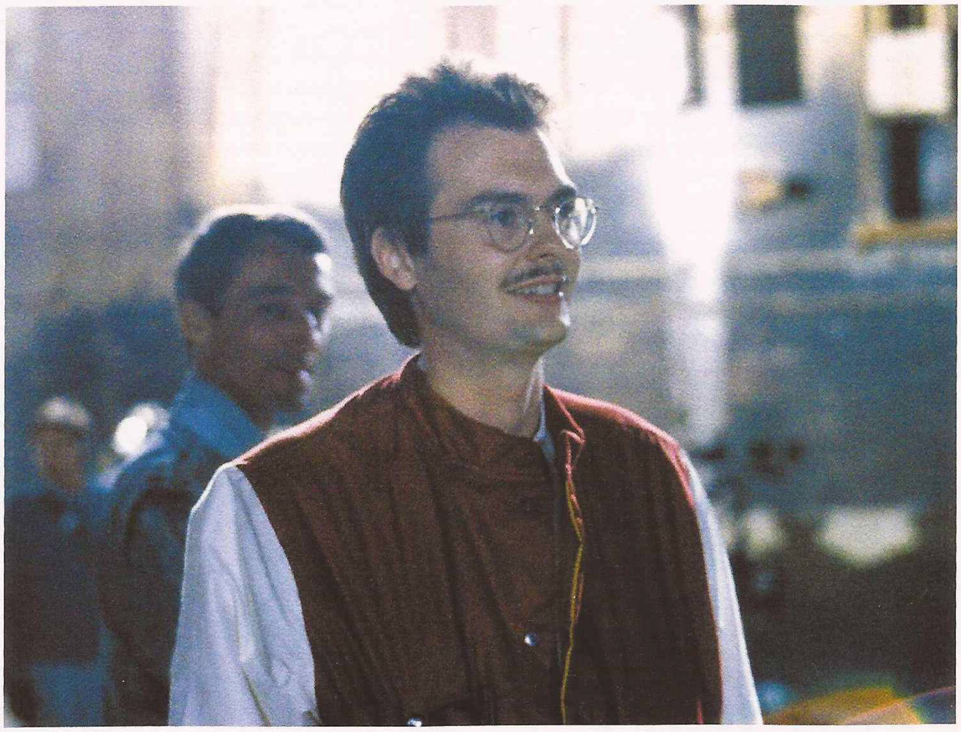
28 December 1987

After the holiday weekend I'm still in Kent but back on the phone to Ben. 'I went to a wicked rave-up on Boxing Day,' he says, then goes on to describe a scene in Part Two of his Dalek story. 'I'm thinking of fiendish ways of working in the racial purity,' says Ben, who is always on the lookout for a bit of social criticism in his scripts.

13 January 1988

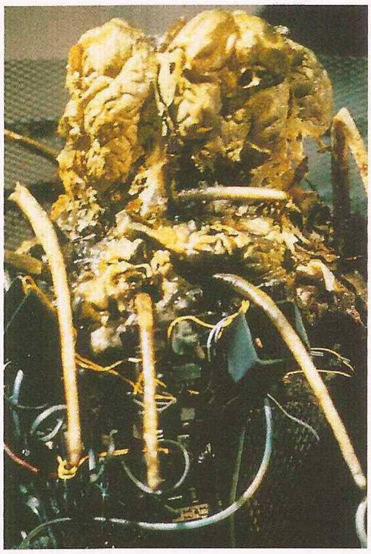
'It's a textbook of Communist Party science fiction,' says Ben. He's in my office, returning the cassette of *Frontier in Space*, written by CP member Malcolm Hulke. I'm reading the latest of his Dalek episode two while Ben's in the *Doctor Who* office, talking to Kate Easteal and 'having a euphemism' (smoking a cigarette). He's borrowed my big green *Encyclopedia of Science Fiction Movies* and his cawing laugh echoes down the hall

Today is the day of the get together in the *Doctor Who* office with all the directors and writers and Sophie and Sylvester as well. It's a tremendously good idea for all these people to meet, in John's red office, full of cigarette smoke, with boxes of red wine and stale *Doctor Who* special offer crisps and Kate Easteal's Proclaimers tape on the tape deck. Ben is talking about racism as a gargoyle on the back of his black friends which has to be beaten off with a stick. Stephen thinks we should employ more short writers – Kevin, Graeme and Ben are all over six feet tall. Graeme has just arrived from singing the *Messiah* ('Another *Messiah*,' he sighs) at Abbey Road Studios for Deutsche Gramophon. Sophie and I are comparing Tin Tin key rings.



▲ Cartmel (and writer Kevin Clarke) on location for **Silver Nemesis.**

© Mike Tucker



◀ Q: What colour are the insides of a Dalek?
A: That colour!

18 January 1988

Ben is getting as enthusiastic as a kid as he describes the spectacular ending of his Dalek story to John and our production associate, June Collins. Listening to Ben's ambitious description, John is being witty about *Doctor Who*'s minuscule budget: 'It would be nice to have some money left to do Stephen Wyatt's...'

27 January 1988

The production cycle is starting again. *Doctor Who* is coming to life. Activity in the various offices around me. Alan Waering is using the phone in the room next door. 'The story, the story, you'll love it. It's about a psychic circus.' Ben is due in to deliver his Part Four and hard copies of One to Three, but he still hasn't arrived yet. 'Where's shyster?' says Kate Easteal. Ben turns up eventually, having spent most of the night writing. He says he was having creative problems until he realised it was just low blood sugar. 'I just went and ate some glucose. Twenty minutes later I was writing Part Four.' He goes into the *Doctor Who* office to 'have a euphemism' and chat with Kate Easteal and I sit here reading his final episode, laughing with joy. 'Unlimited rice pudding,' says the Doctor, interrupting Davros' tirade about his plans to take over the universe. 'As many fire teams as the budget can stand slam into place,' says a scene direction. I'm looking forward to these scripts coming to life, meeting the actors who'll play Rachel, Mike, Gilmore. I want to hear these lines spoken. Ben is now sitting in my office, chuckling at his own dialogue. 'I don't remember half these lines because I was asleep when I wrote them.' Ben totters off home and Kate Easteal photocopies the scripts and we taxi them to Andrew Morgan, who will be directing.

▲ ***Remembrance of the Daleks*** *director, Andrew Morgan.*

30 January 1988

The following day, which is a Saturday, I ring Andrew Morgan to see that he's got the scripts. 'It's a pity they've gone to print already,' says Andrew. 'But never mind. We can always add the pages with my changes later.' I laugh aloud. 'The game is afoot,' I tell Andrew.

2 February 1988

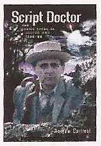
John Nathan-Turner has gone on holiday. I speak to him at his hotel in Florida (he and Gary Downie have moved on from Honolulu). He's deeply worried about the lack of response from Terry Nation.

8 February 1988

When I return home this evening my girlfriend is waiting with a message from John. We've got the Daleks.

The following morning Andrew Morgan comes in to my office and goes through Ben's script. '"Bits of Dalek ricochet around the cellar..."' he reads, 'You'll be lucky...'

Continued next issue



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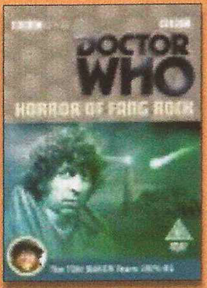

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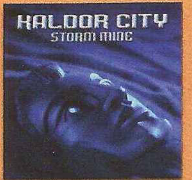

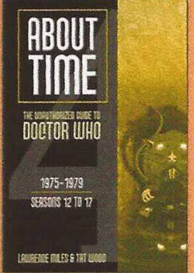

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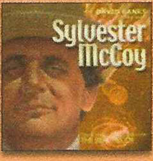

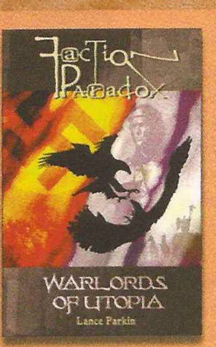

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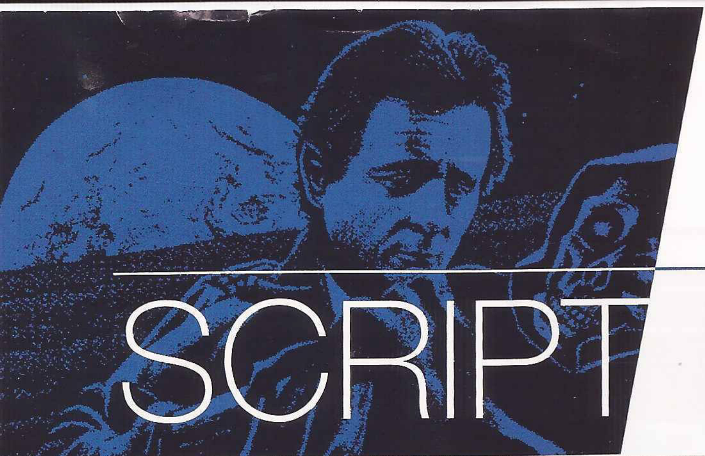
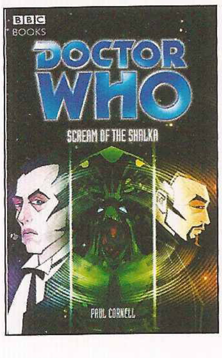


SCRIPT DOCTORS

PAUL CORNELL

David Darlington meets the new series writers…



There was an air of inevitability that **Paul Cornell** would be writing for the new series of *Doctor Who*. From his iconoclastic *Timewyrm: Revelation* at the dawn of Virgin's *New Adventure* range in 1991, he has stayed in regular, contact with the franchise by writing books, short stories, comic strips, audio plays and, most recently, an animated online drama. So how has he wangled his way onto the new series? Where does he see it taking him? And why does he still, after all these years, feel the need to present us with his vision of *Doctor Who*?

Paul Cornell: I think it's because I've been a bit of a dilettante. I do things for fun, and I feed my family, but I've never had a big break, the 'League of Gentlemen' moment that gives you a defining thing people know you for. I grow increasingly concerned with that as I get older – I'd like especially to write a novel that would suddenly go big, because I think of myself as a novelist who does a bit of telly…

And would you even be writing at all, if it weren't for *Doctor Who*?
Absolutely not – fanzines provided my first audiences outside of school essays, and the people who got me into other branches of my professional career were all *Doctor Who* fans. I owe my career to this show, and it's always been my single ambition to write for the TV version. I don't think an association with *Doctor Who* has affected how I'm seen by professionals, because all professionals care about is the work – there isn't a fannish stigma there, really. Amongst the *Doctor Who* fan community, I'm either 'Local boy makes good', or more often 'He's not a proper writer, is he? He's one of us...' I keep retiring, about eight times so far, and it usually happens when I think I've done enough of a particular medium. And someone then dangles something particularly interesting in front of me…

Getting the chance to write a script for the television show is presumably the realisation of a life's ambition – but surely even *Timewyrm: Revelation* must have felt like a dream fulfilled at the time?
Absolutely – every stage has felt like 'the real thing'.

Was it difficult even with your second or third novels to summon up the same enthusiasm to keep writing *Doctor Who* novels?
Maybe not second or third time, but I think that's why I keep stopping – I won't do it unless I really want to. But none of my stories have been written without enthusiasm, they were all because I was really excited by an idea.

How did you break out of the ghetto world of *Doctor Who* fiction?
It was through meeting Sandra Hastie and Steven Moffat I got to do my own Children's ITV show [*Wavelength*] for two seasons, where I really learnt ▶

◀ about the demands of original work, and how to work with an audience and how to be part of the team that is telly. From there, I've sort of gone from show to show making a living. *Casualty* was a bit of a breakthrough, and I'm very proud of some of my *Casualty* work. I've kind of run out of medical stories now – you have to bring medical stories to the table, and I used every medical story I could find in my six episodes.

It seems that there is quite a chasm between what you write to order for television and your novels – your TV work veers more toward the 'soapy'. You've even written for *Coronation Street*...

But apart from *Corrie* which is an unabashed soap, I've always written in a non-soapy way for shows that people sometimes see as soaps. And I was just terrible at *Corrie*, I didn't care very much, and I was trying to discipline myself to do something I wasn't enjoying. If I'd been braver I'd have said 'This just isn't my thing, sorry'.

So if you had a 'thing', the one show or book you were to be defined by – what do you think it might be?

That's very hard to say, and it's a very good question. I think it would be something of serious intent. Probably one of my usual hobby horses, I am one of those writers who writes the same thing over and over again in different ways. But I think it's possibly bad for a writer to identify and label his own shticks, because then you could start consciously doing them, and become a parody of yourself...

Or even, if you're too aware of them, to be unable to do them any more?

Absolutely, you feel embarrassed about going there again. But I've seen reviews which list my common tropes and thought, 'Absolutely, that's true...'

In 2003 you got the chance to rework *Doctor Who* to your own template, for the webcast of BBCi's *Scream of the Shalka*, starring Richard E Grant...

You wait ages for a new *Doctor Who*, and two come along at once...

In retrospect it does look like rather a false dawn, but at the time you must have been incredibly excited.

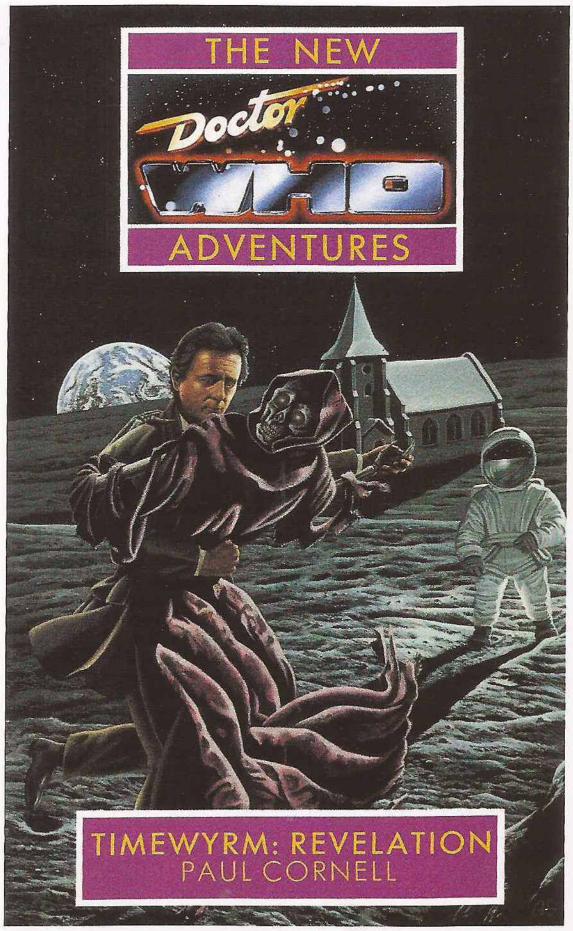
Yes – at the time it looked like only dawn on offer! And we treated it like the real thing, and I'm very pleased that we did, that we didn't shrink back from that and put it in its own little bubble automatically. Obviously history *has* put it in a little bubble, and to fight against that would be silly. Russell rather neatly summed it up in his **DWM** column – mine isn't the real ninth Doctor because the public at large have never heard of him...

To some extent you could argue that the public at large isn't even all that aware of the Eighth Doctor...

Even though that movie was shown at peak time to nine million people! With *Shalka* we beat BBC Three with our ratings, and I was quite proud of that. For a while I was thinking of writing a little piece of fiction to bring an end to it, but I think it's nice to leave that Doctor out there for fan fiction. And if a book writer wants to use him ten years down the line, that would be fun.

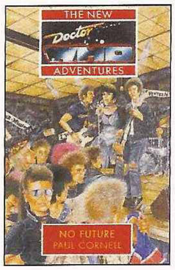
I'm curious if you coming fresh from *Shalka* into a totally different new imagining of the show meant that there was any conflict of viewpoint?

Not really, because I'm very good at separating off different bits of my working life. I didn't have a *Shalka* thought in my head! There are some points where *Shalka* and the new TV show have made the same choices, and some where they've made absolutely opposing choices. Russell has very much created his *Doctor Who* in a vacuum to be exactly what he wants it to be, the exception to that being that he wants it to relate to the old TV show in a very direct way. I believe in the chain of command – Russell's the show-runner, and I'm not about to enforce my point of view on the show. If he asks for suggestions, I've got them, but I'm not about to come in with preconceptions about what I will and won't do. I was pleased and slightly amazed to be invited on after *Shalka* – the guy who has first go doesn't expect to be given another go, and I'm really grateful to Russell for that.



▲ *Paul Cornell's first* ***Doctor Who*** *novel was 1991's* ***Timewyrm: Revelation.***

THE NEW
Doctor WHO
ADVENTURES
LOVE AND WAR
PAUL CORNELL



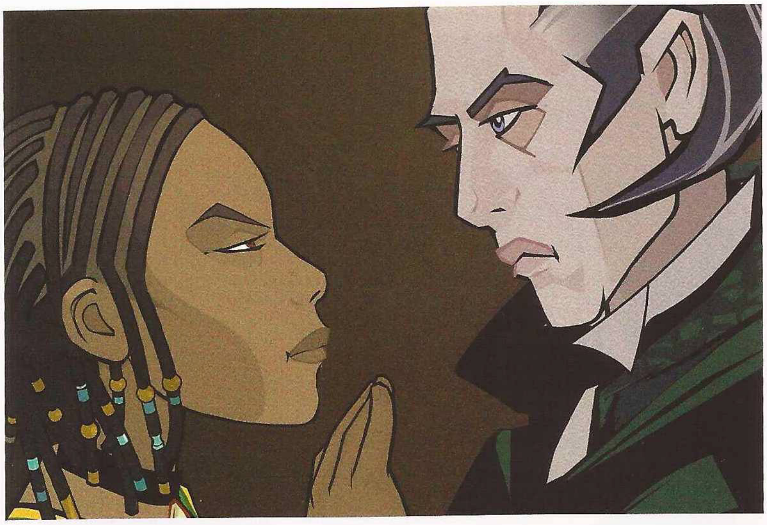
And what was your first inkling that you would be invited on?

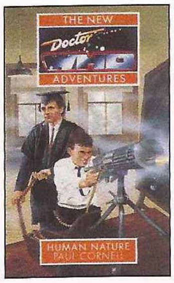
I got two phone calls from Russell. Firstly, he called me up and said 'Terrible news!'. And I said 'What?'. And he said, 'I've got *Doctor Who*, it's actually happening!' – and and bless him, he really is the kindest man in the world, he started with 'Terrible news!' because he meant that *Shalka* would be over. And he'd had the kindness to think of what it might mean to me. Of course I leapt up and down the room with joy at the terrible news! And then he said 'We may well be calling upon you...' – and thus I was sent into weeks of utter fear...

> "Russell wanted me to use the voice that I use in the books – to write, in effect, my sort of **New Adventure**..."

...that he might not?

That he might not! When the news was announced, everybody was wondering who might be writing for it, and I thought Russell would think twice. A few months later I was putting some oven chips in, when he phoned. He asked me what I was up to, and I told





◀ *2003's BBCi webcast **Scream of the Shalka** was Cornell's attempt to launch a 'ninth' Doctor.*

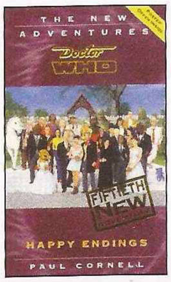
him I was putting some oven chips in, so he did 30 seconds about how wonderful oven chips were, and then said 'This is the call you've been waiting for all your life, do you want to work on *Doctor Who*?' And me being a klutz, I went for the comedy and said 'Well, I dunno...' And he said 'Oh, well, listen, if you're doing something else...' '*Nooooooo*!!!'

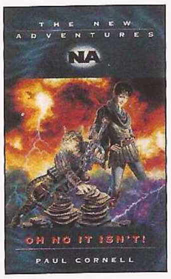
That would have been a great way to lose the job...
It would, wouldn't it? And even now, I still think about how many shows I've been sacked from – because I've been sacked from many, many television shows. Thinking about just how far some of those have gone before I fell in the pit, I'm still fretting about not getting there, not doing it. But I think I'm going to be okay.

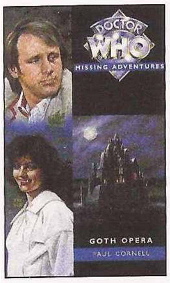
How do you actually know Russell in the first place?
Before Sandra Hastie and I did *Wavelength*, the first show we got involved in together was part of a contest to produce a teen soap for Channel 4, which was won by Phil Redmond and became *Hollyoaks*. It was another idea from Steven Moffat's dad Bill who had come up with *Press Gang* [see **DWM** 350]. I wrote three of the four scripts that we sent in, and Russell wrote the fourth one, as well as storylining the whole first season. At that time he'd only just started to do *The Grand*, and we were very much on the same level. We swapped favours – he got me onto *Children's Ward*, and I introduced him to [Virgin Books editor] Rebecca Levene so he could get to do *Damaged Goods*. At the time I didn't know how on earth I could write mainstream TV, and I learned some serious stuff about people and structure from doing it, it really improved me as a writer. The first thing Russell said to me about my *Doctor Who* script – and he'd picked a particular episode he wanted me to do – is that he wanted me to use the voice I use in the books; sentimental, romantic, attempting to move the reader – to write, in effect, my sort of *New Adventure*. I know those words will create all sorts of havoc... So that was welcome, that he wanted me to write in the style of the books, not necessarily in the style of my TV work.

Given that you're the only writer credited on the episode, how much of what's on screen will be yours and how much of it came from Russell's brief?
The plot is a take on Russell's first idea – he wrote down what he wanted the episode to deliver emotionally, and that's exactly what I went for and that remains, although the mechanism by which we achieve that has changed a lot. It is a collaborative process – *Doctor Who* culture particularly enshrines writers to a degree which nobody else does, but actually writing television is a group effort. Russell is a show-runner in the American style, and is at every script meeting, where we're all wandering round the room tossing bits of plot back and forth are all working on that script. It's then my job to take those ideas away and make that work – but that's kind of normal in TV.

This might seem a slightly facile question – but how different is what you've delivered this time to what you might have done had you been asked to write for the TV series around the time of *Timewyrm: Revelation*?
That's interesting. I don't think they would have asked me for this particular focus, on the emotion and the personal, in any previous form of *Doctor Who*. We're doing some of those now, because TV has moved on, and post-*Buffy* and post-*West Wing*, viewers don't need their format spoon-fed to them, so we can break format ▶







▼ *A youthful Paul Cornell proudly displays his **Revelation** cover proof!*

◀ and people will still recognise it as the same show. I think your general viewer won't notice the difference between new *Doctor Who*, and the rest of episodic television in that respect – we're doing all the things which modern episodic television does, in terms of breaking format. *Doctor Who* fans might think we're trying all sorts of weird and different things, but we're not – we're just making it like modern telly.

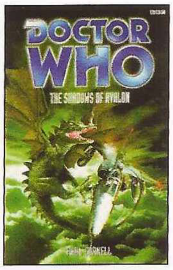
You say you wouldn't have had the chance to do an emotional, personal *Doctor Who* story in any previous version of the TV show – but even in terms of your own *Doctor Who* work, you've changed the emphasis...
At the time of my first ones, I wrote the only kind of stories I could write – when I wrote *Timewyrm: Revelation*, I just wrote the only *Doctor Who* story I could. And that was very emotional, very honest, and very straightforward.

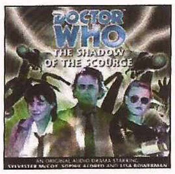
◀ *Paul with his wife, and writing partner, Caroline Symcox.*

I wrote those for a while, and then got a bit bored with myself, so I wrote some comedy and some 'romp'. I don't refer to everything I do as 'romp', but sometimes I *choose* romp.

So has the whole development of styles been an exercise in stretching yourself?
Yes, trying different things. Into the sturm und drang which makes up much modern SF, I introduced Bernice to point out how silly everything is. And it's difficult for me to write something with her in it that's pompous, because she'll keep pointing to my pomposity as well. Which means that if I'm going to do drama, I have to up the ante so that it's not just soap-drama-conflict of the week, which she would take the piss out of, but it's actually something which means as much to me as to her, so her tendency to take the piss becomes a matter of pathos, of fighting against the odds. So she kind of spurs me on sometimes in that way. And when I say Bernice, I mean the 'Bernice figure' I have in everything I write.

Bearing all that in mind, how do you rate your previous *Doctor Who* work, looking back at it all now?

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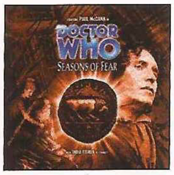

Lloyds Bank

▶ *Paul and Cyber-leader actor David Banks present a cheque for 'FanAid' in 1986.*

> "It's still **Doctor Who**, but we're doing all the things that modern TV does, in terms of breaking format."

I like *Love and War* and *Human Nature*. *Revelation* kicks arse, but is painfully adolescent. *No Future* is a botch-job, shouldn't have happened, some good ideas but I should have used them elsewhere. I really like *Seasons of Fear*, I think we did quite well on that. *Scourge* is pretty cool, it's okay. *Happy Endings* I'm surprisingly pleased with, I think there's quite a cracking plot in there that doesn't really get seen very often, because it's under a lot of jelly and icing. *Shalka* I quite like, *Shadows of Avalon*, apart from the Brigadier and the TARDIS stuff at the end, I think it would have been better not to have written, and I rather hate it these days. *Oh No It Isn't!* has a nice central idea – I'd like to rework that, maybe as a mainstream novel in some way. I don't really think I pulled it off, I think Jac Rayner's audio adaptation cuts to the core of it much better than the book.

And working on *Doctor Who* the TV show must be the highest profile job you've had. Do you think it might be a springboard upwards?
I hope so... although I've reached the point where I'm not hungry for TV any more. I'm hungry for novels, and to some extent for comics, but with telly I'm quite happy. I've done my big ambition! And I think that's a better attitude to have, because it means I don't get all freaked out if I don't get something. I certainly still want to do my own show, but I'm not career-minded television-wise. *Doctor Who* has definitely done me a lot of good, in terms of profile – with *Casualty* you get the big audiences, but even though there's a writer's credit at the front of the episode, the *Radio Times* letter-writers will still only ever refer to 'the scriptwriters'. And I'm happy to wait and see where *Doctor Who* takes me now... ■

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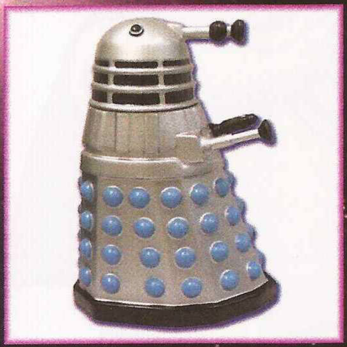

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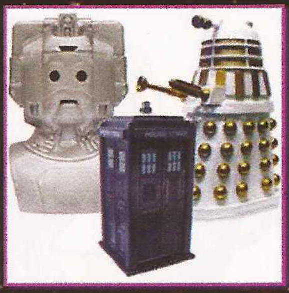

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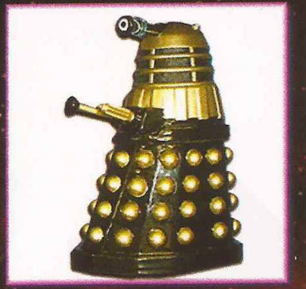

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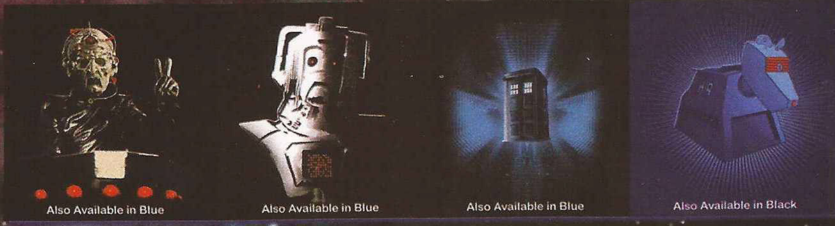
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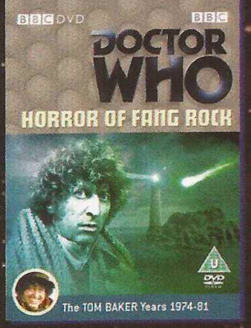
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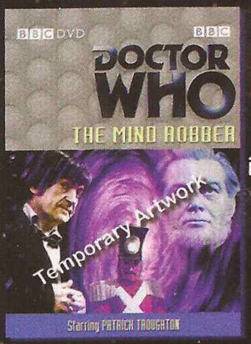
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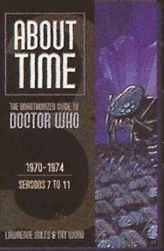
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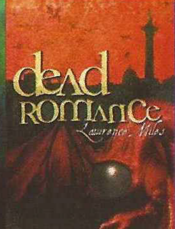
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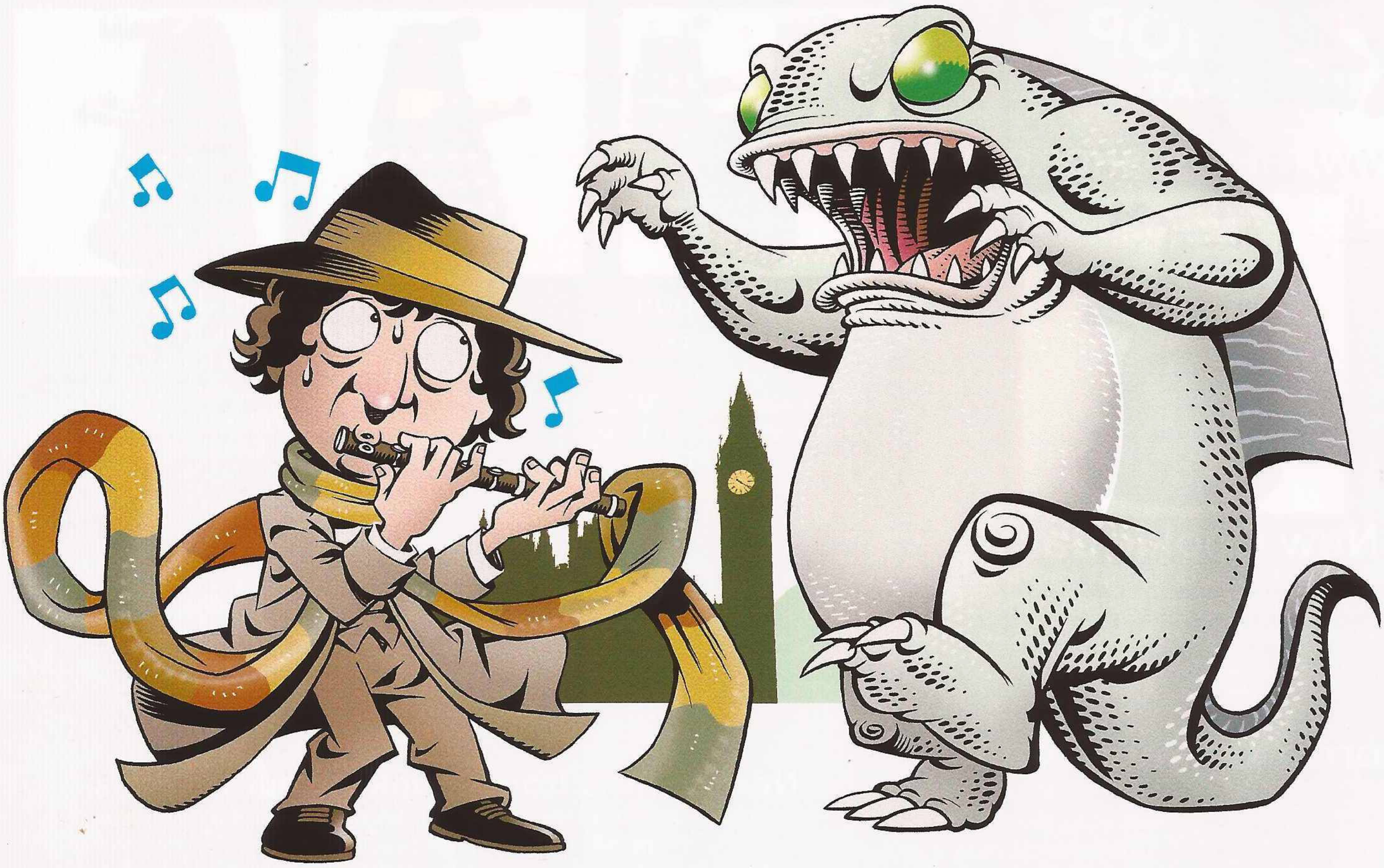

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DOCTOR WHO AND THE PESCATONS

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YOU'D THINK THE NOVELTY OF *THE* *Pescatons* would have worn off by now. Big Finish has made *Doctor Who* audio dramas commonplace, and the magic of Tom Baker's Doctor and Elisabeth Sladen's Sarah Jane Smith can easily be enjoyed on video and DVD. Victor Pemberton's script is disappointingly lame, with a tone and silliness that makes it feel like a *TV Comic* adventure, and aside from Baker and Sladen it has only one other player, American Bill Mitchell as Chief Pescaton Zor. Despite all this, though, there's a strange appeal in hearing Tom and Lis bring their characters to life in a different medium, and things certainly begin well, with the TARDIS materialising on a deserted beach along the Thames...

Most of the story is narrated rather than acted and Tom describes the lonely night-time scene with a sombre air. Encountering their first Pescaton – imagined on the original 1976 Argo LP like a clawed, pot-bellied shark, and on the BBC's CD re-release more like a human crocodile – the Doctor and Sarah take flight in an exciting scene that has the monster's heartbeat pounding out from the soundtrack. Unfortunately, this mood doesn't last. As Baker recounts the chase, a more flippant and whimsical portrayal of the Fourth Doctor emerges – one who finds it necessary to tell us how many times he tripped over his scarf – "12, or maybe 13" – and later, in the play's worst moment, fends off an attack by another of the creatures by singing *Hello Dolly* at it.

The real problem with Pemberton's script, however, isn't its childish humour but its lack of plot. Despite running for only a brief 45 minutes, there clearly isn't quite enough story to go round, so time is taken up with lots of incidents that don't really go anywhere. When the Doctor dives into the muddy waters of the Thames to investigate a sunken spaceship, he discovers a living weed that attacks him... then suddenly stops; a Pescaton rampages through London... only to keel over and die of its own accord in London Zoo; and in a flashback sequence, the Doctor visits Pesca, has a mind duel with the mighty Zor... and leaves again. Another annoying feature of Pemberton's writing is his habit of repeating words to attempt to increase the drama. Discovering the human remains of previous expeditions to the sunken spaceship, the Doctor tells us "I had to get away, away, away..." This, of course, after he dived "down, down" into the Thames in the first place. Tumbling into a crevasse on Pesca, the Doctor goes one better, not just falling down, down, but "down, down, down..." The technique reaches almost epidemic proportions near the end of Episode Two with the Doctor waiting in the dark of Zor's hideout ("waiting, waiting") and in

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> "In the play's worst moment, the Doctor sings *Hello Dolly...*"

another mind battle, finds his power "falling away, falling away..." Even Zor gets in on the act, greeting the Doctor with two "So we meet again"s in a row.

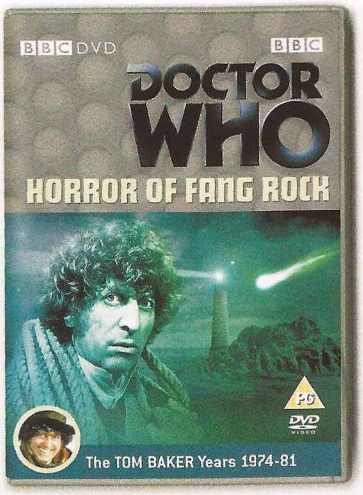
The first part of *The Pescatons* acts like a kind of prologue to the main invasion. The Pescatons clearly aren't monsters who act with the element of surprise on their side. Once arriving on Earth in a firestorm of meteorites, they go to ground, hiding out in railway tunnels and sewers. This peculiar tactic, however, does allow the middle of Part Two to recapture some of the eerie mood the story started out with, with a deserted London depicted by the chimes of Big Ben and the horn of a single tug-boat. Sadly the spell is broken again with Pemberton rushing headlong into a silly re-mix of his *Fury from the Deep* resolution. Exploring the London Underground, the Doctor starts to play his piccolo (as you do), and Sarah, noticing the effect it has on a trapped Pescaton, encourages the Doctor to play again and voila! – it's deduced that the creatures are susceptible to high-pitched noise. Cue the Doctor rigging up a sound amplification device and... well, you know the rest.

The Pescatons, of course, wasn't aimed at an audience who could remember *Fury from the Deep*, so re-using some of its plot doesn't matter that much. But I suspect that even the children who listened at the time recognised something a bit odd and artificial about the Fourth Doctor's piccolo-playing. Some of the play's best moments come in the handful of traditionally acted scenes between Baker and Sladen, with Sladen particularly working to make Sarah Jane sound faithful to her TV character.

As we learn on *The Pescatons'* second disc, a 45-minute interview with Elisabeth Sladen, the actress rather likes the story and her performance in it, although, perhaps understandably, she can't remember much about its recording, believing, until recently, it had been a BBC production. The majority of the conversation, however, covers Sarah Jane on television. Sladen has the habit of relating most of the questions back to her first year in the programme with Jon Pertwee's Doctor, so Mark Ayres and Michael Stevens do well to subtly steer the conversation round to the Tom Baker stories she's arguably more remembered for, asking for her thoughts on particular scenes and directors. Considering her popularity, Sladen isn't someone who's interviewed that often, so this bonus disc gives an added reason for tracking *The Pescatons* down – or, as Victor Pemberton might say, down, down, down...

VANESSA BISHOP

▼ *New fact! Trivia king Andrew Pixley has finally discovered when* **The Pescatons** *was recorded. "During the week running up to Christmas 1975" he says. You can almost smell the mulled wine...*



DOCTOR WHO
HORROR OF FANG ROCK

DVD BBC Worldwide | **BY** Terrance Dicks
PRICE £19.99 | **OUT** 3 January 2005
WWW bbcshop.com

SET IN THE EARLY 1900s, TERRANCE Dicks' story about a monster picking off the trapped inhabitants of a lighthouse is *Doctor Who* gold by anyone's standards, but has gained a little extra appeal for being made in producer Graham Williams' era – albeit at the beginning – where this type of horror story is much more rare. If there's a difference between *Fang Rock* and the style of his predecessor Philip Hinchcliffe's horror stories, it's a greater emphasis on building an atmosphere of fear. Like the Fendahl two stories later, *Fang Rock*'s monster is content to stay largely unseen for a good three-quarters of the story, its murderous presence instead being indicated by a pulsating green light or a travelling point-of-view shot. Death is also kept off-screen a little more than before, but with the advantage of implying even more grisly things, like lighthouse keeper Ben's dismembered body, for example. The story is made even more chilling by the constant and mournful drone of its fog-horn; it almost becomes part of the incidental music and is often cleverly used to underline a dramatic moment or close a scene. The period sets are also excellent – the fog-bound isle looks like it comes from *Alien* and is atmospheric and believable in a way that more intentionally fantastical environments rarely are.

Appropriately enough for a story that introduces the Sontarans' arch-enemies the Rutans, *Fang Rock* begins in a similar way to *The Time Warrior* – a spaceship crashes to Earth and is mistaken for a shooting star. The jellyfish shape of *Fang Rock*'s alien, however, doesn't quite have a Sontaran's presence, and isn't always well-served by the story's special effects or setting. Its early menace is rather undermined in a scene from Part Four that shows it struggling with the lighthouse's spiral staircase. The scene is also hampered by some peculiar inconsistencies in the creature's size. Overall, the story's model-work is its weak link, with director Paddy Russell tending to leave it on screen for far too long, Part One's shipwreck of the steam yacht being the most obvious example of a scene that needed tighter editing.

Fang Rock, of course, was the emergency script written to replace Dicks' vetoed vampire story *The Witch Lords* (which would eventually turn out to be 1980's *State of Decay*). It's the *Doctor Who* story equivalent of the chorus line nobody who replaces the lead and becomes the big star. Confined and isolated from the mainland, it's like the Season Five story that got away, a little creepy, claustrophobic slice of Troughton terror with a dash of *Talons of Weng-Chiang* costume drama thrown in. One of the most striking things about Dicks' script is how well worked-out it is and how closely it's tied to its period, the plot revolving almost entirely around the lighthouse's faltering new electric lamp. The only part that doesn't quite convince is the Doctor's lamp-house laser-beam, Skinsale coming up with the required diamonds just a bit too conveniently.

> "This story is *Doctor Who* gold by anybody's standards..."

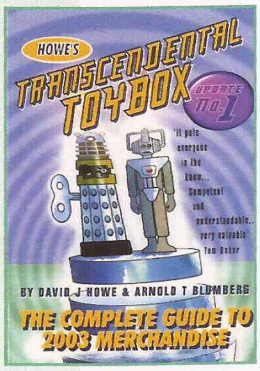
Fang Rock is held in high regard by *Doctor Who* fans, but not so much by those who actually worked on it – its move to Birmingham's *Pebble Mill* Studios not recalled with much affection at all. There's a quaint idea in *Doctor Who* circles that happy teams make good stories and unhappy ones don't. *Fang Rock* exists to prove this isn't always the case, and is perhaps even better for some of the difficulties it encountered. First there's Tom Baker's performance, which is especially strong, but also notably short-tempered and gloomy. Someone once pointed out that the way Baker played the Doctor depended on how he was feeling at the time, and this pretty much fits with the stories of his rude and difficult behaviour during filming, particularly towards Paddy Russell and Louise Jameson. Even the humour seems cruel – the way he dashes Palmerdale's hopes that he'll take him to London, and, of course, his announcement that "By morning we ▶

TRANSCENDENTAL TOYBOX UPDATE NO 1

BOOK Telos Publishing | **PRICE** £7.99

THE FIRST UPDATE OF HOWE'S *Transcendental Toybox* covers the *Doctor Who* merchandise released in the programme's 40th anniversary year. The format of the items listings stays the same as the two full editions before it – a picture of the item with a brief description underneath – although due to the wide availability of the items covered, there are no 'near mint' valuations, just the original price. New to *Toybox*'s line-up, however, is a range of short articles and market reports that look in more detail at the companies who produce the goods.

David J Howe kicks things off with an overview of 2003, in which he calculates how much a fan might have spent over the year – £500 if they'd picked up every BBC release, and around £1000 if that included all of Big Finish's output. Speaking for Big Finish, Gary Russell concentrates on the company's run of anniversary stories, singling out *Davros* as the play he's most proud of. Asked the same question, Justin Richards of BBC Books goes back to the run of Eighth Doctor books from *The Burning* to *Escape Velocity*, and the Season Twelve script book, despite its poor sales. Naturally enough, Richards leaps to the defence of glossy anniversary book *The Legend*, complaining that most fan-based reviews misunderstood the book's aim to appeal to a wider audience. Apparently it hit the mark in terms of sales figures and got excellent mainstream reviews, but at £40 it's still difficult to see it as the casual buy Richards promotes it as, and the huge mark-downs the book has received since speak for themselves.


HOWE'S
TRANSCENDENTAL TOYBOX
UPDATE No.1
'It puts everyone in the know... Competent and understandable.. very valuable' Tom Baker
BY DAVID J HOWE & ARNOLD T BLUMBERG
THE COMPLETE GUIDE TO 2003 MERCHANDISE

There's more worrying news for BBC Books from George Mann, who runs an Ottakar's bookstore in Coventry, where sales of the novels have halved from the glory days of the late 1990s. Mann puts this down to the arcs in the Eighth Doctor books, that seem to have moved away too far from what the core readership wants. He also warns Big Finish from alienating its fan-base in a similar way, reporting a great number of customers who had been put off by *Zagreus*. On the other hand, WHONA, which supplies *Doctor Who* merchandise across North America, and Alien Entertainment, one of America's leading distributors, both cite the play as their biggest seller, with BBC DVD and Audio in second place. Other ▶

▲ The Doctor (Tom Baker) and Reuben (Colin Douglas) keep an eye out for Rutans in **Horror of Fang Rock.**

◄ may all be dead," which he delivers with a broad grin. Jameson always says she disliked the script for believing it to be written for Sarah Jane, a mistake finally cleared up on the commentary. Looking at it, however, it's hard to see where she would have got that idea from, as the story seems to serve Leela very well, showing her coldly shrugging off Palmerdale's death and staring at Ben's diced body without a flinch. If Jameson is over-compensating, then again, it works in the character's favour.

As for the *Pebble Mill* filming, well, whatever technical inexperience the show came up against in Birmingham, it doesn't show, and I can't really think why it would. The drama form *Fang Rock* resembles more than anything else is a stage play, with characters walking slowly around cramped sets and leaving by the same door they came in. Contrary to the commentary's insistence that the story was an ambitious project, *Fang Rock* seems to be especially tailored for the limitations of a studio-bound production. All credit to those who wanted to make it even better, but *Fang Rock* is pretty much text-book *Doctor Who* as it is.

A shining beacon in the DVD schedule.

DVD EXTRAS

It's hard to know what to expect from DVD extras these days. *Doctor Who*'s 40th anniversary celebrations started late and seemed to drag on. Releases like *The Green Death*, *The Leisure Hive*, *Ghost Light* and the exceptional *Lost in Time* seem just as full and varied as those from 2003, encouraged perhaps by a more inspired run of releases last year. *Fang Rock*, in comparison, is a slimmed down package – two documentaries, one on Terrance Dicks and a much shorter one on Paddy Russell, a commentary with Dicks, Louise Jameson and John Abbott (Vince), and *The Antique Doctor Who Show*, one of the patchier vignettes made to pad out 1993's repeat of *Planet of the Daleks*.

The Dicks documentary, *Fact and Fiction*, however, is one of the best of its kind Worldwide has produced. *Doctor Who* DVD documentaries have so far come in two categories – the slick, fast, 'it shouldn't happen to a *Doctor Who* actor/writer/director', type that Ed Stradling makes, and the quieter, more affectionate overviews as seen on *The Aztecs* and *The Two Doctors*' piece on Robert Holmes. Keith Barnfather's film is one of the latter kind, with contributions from Barry Letts, Louis Marks, Christopher Barry and Paul Cornell, and is a huge improvement on the Holmes one for having a much wider brief, looking at not just Dicks' work for *Doctor Who* on TV, but also his work for Target Books, his other novel writing and his time on the Sunday classic serial. This is a jolly and well-deserved celebration, the documentary equivalent of a BAFTA lunch, with a near-fanatical Cornell dishing out some memorable, if lofty, sound-bites on Dicks' contributions, and *Fang Rock* in particular. It's like a piece of music by Bach, apparently. But as is often the case with these things, it's the guest of honour who makes the best speaker. Dicks is funny and honest about his work, but at the end, I was left wondering the un-asked question "Which of Dicks' scripts does he think is his best?" If it's *Fang Rock*, you certainly wouldn't know it from the commentary, where he's critical of his plot, and Russell's direction.

> "*Fang Rock* is pretty much a text-book serial."

Russell, unable to travel to record a commentary, gets the short straw on her DVD stories and *A Life in Television* is a well-meant attempt to do redress the balance. As the title suggests, this also has a wide brief, looking at Russell's work alongside director Rudolph Cartier on legendary productions like *Quatermass*. Paul Vanezis' piece, however, feels just a teensy bit rushed and unsatisfying. It ticks all the boxes, but only in a fleeting way, without any particular passion. Russell's own thoughts are fascinating, but it desperately needs other contributors and interested parties to talk it up and fill it out. Considering her often problematic track record with *Doctor Who*, a bit more of the 'shouldn't happen', approach might have been appropriate here.

VANESSA BISHOP

PAUL McGANN
DOCTOR WHO
FAITH STEALER
INDIA FISHER
CONRAD WESTMAAS

DOCTOR WHO

FAITH STEALER

AUDIO DRAMA Big Finish | **BY** Graham Duff
PRICE £13.99 | **OUT** Available now
WWW bigfinish.com

LAST TIME WE LEFT THE EIGHTH Doctor, Charley and C'rizz they were stranded in the universe of the Divergents, cut off from the TARDIS and searching for a way home. A bit like the E-Space trilogy with a bit of Season Twelve chucked in for good measure. Kicking off this latest 'season' of Eighth Doctor audios, the Kro'ka suggests that the Doctor and friends head for the Multihaven, a city where hundreds of different religions live, side by side, in harmony. Sadly, a new religion, the 23rd Church of Lucidity, led by the charismatic Laan Carder, is threatening to shatter the previous peace of the Multihaven, gathering increasing numbers of adherents and collecting mysterious crystals – Miraculite – that are brought back from the dreams of the converts.

The Multihaven, which is guarded by the only gay in the village, is a great premise, particularly topical now as fundamentalism of one variety or other seems on the rise across the world. Religions in *Doctor Who* have tended to be either primitive (the Sevateem), monster-worshipping (the Swampies), resolutely anti-progress (the Deons) or all three. With few exceptions, when *Doctor Who* has bothered itself with religion at all, it's only been to contrast it to the enlightened worldview of the Doctor. Graham Duff doesn't do much to redress the balance, preferring to satirise daft rituals, most memorably with the mishap-celebrating Church of Serendipity, rather than explore the basis of faith. However, it makes a change that the conflict in *Faith Stealer* isn't between believers and unbelievers, but between different types of belief – either embraced openly and with joy, or fuelled by guilt and fear.

> "The climax is a disappointment, implying that faith is weak..."

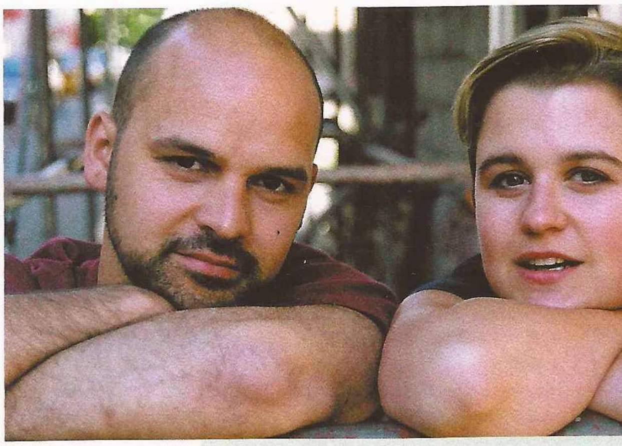
The first episode is a bewildering introduction to the various characters and factions that inhabit the Multihaven. Similar to Part One of *Ghost Light*, it's packed with setup for a story that never quite builds up a convincing narrative. And the fast pace and wit of the first couple of episodes tend to obscure the fact that the Doctor and Charley spend the whole of the first CD wandering around the Multihaven rather than getting involved in the story.

Compared with the *joie de vivre* of the energetic and passionate Eighth Doctor of the BBC Books, it's something of a surprise that here he is so frequently laconic and grumpy. Charley wonders if the Doctor is suffering from depression, but maybe it's just disillusionment – McGann brings the Doctor out of his torpor with some comedy judo when Charley is under attack. Charley herself is no better off – India Fisher's performance is as lovely as ever, but she's not allowed much to work with. C'rizz gets a better deal, with plenty of angsty introspection regarding the mercy killing of his lover, L'da. His guilty conscience, well put across by Conrad Westmaas, drives him into the arms of the Church of Lucidity. Of the other characters (and there are a lot, too many for any real developement), Christian Rodska and Tessa Shaw impress as the expansive Carder and the prim Multihaven leader the Bordinan respectively, particularly during their confrontation in Episode Two, while Neil Bett is amusingly shrill, and (in classic *Doctor Who* actor style) sensitively portrays Director Garfolt's mental collapse by, er, talking in a silly voice.

The climax is a crushing disappointment, with the Doctor once again talking a villain into destroying themselves (more of a talent of the Seventh Doctor than his successor). This is particularly poor, given that Carder's religious devotion has previously been characterised as a fanatical monomania. This ending also has the disadvantage of implying that faith is weak, and can be easily defeated by a few words of reason, which is a naïve suggestion (if only religious fundamentalists could be so easily 'talked around'), and slightly insulting. This is topped off by a bizarre tag scene in which the Doctor takes it on himself to appoint a new Bordinan.

Faith Stealer is by no means a bad story, but its premise and promise are never quite met by the execution. Great fun to listen to, but what sticks in the mind are the sparkling comedy cameos, and not the fizzy plot.

MATT MICHAEL



▲ *Conrad Westmaas (C'rizz) and India Fisher (Charley) wrestle with religious matters in **Faith Stealer**.*

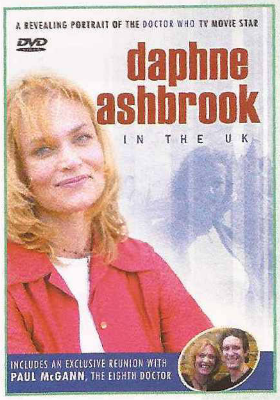
◄ merchandisers looking at their output in 2003 include The Stamp Centre, **DWM** and Toybox's own publisher Telos, the company placing particular emphasis on its new and revised edition of *The Television Companion*, now available in America for the first time, and looking set to outperform its original BBC release.

With its discussion of the market forces that decide what merchandise we buy, *Toybox* makes some telling reading, and it doesn't totally forget the valuations that made the earlier editions fascinating, presenting a 'Top 20' of the most valuable *Doctor Who* collectables ever, with the pinball machine – £3250 – at Number One, and my local kebab shop's fruit machine – £2250 – at Number Two.

VANESSA BISHOP

DAPHNE ASHBROOK IN THE UK

DVD 10th Planet | **PRICE** £14.99


A REVEALING PORTRAIT OF THE DOCTOR WHO TV MOVIE STAR
DVD
daphne ashbrook
IN THE UK
INCLUDES AN EXCLUSIVE REUNION WITH PAUL McGANN, THE EIGHTH DOCTOR

IF, ON TV AT LEAST, PAUL MCGANN is 'the George Lazenby of *Doctor Who*', then Daphne Ashbrook faces being the forgotten companion – which is a shame, as Ashbrook's performance is one of the brightest things about the 1996 TV Movie. As Grace Holloway, she gave the *Doctor Who* companion role something it had been missing for some time – an intelligent, funny grown-up. Ashbrook's humour and enthusiasm is at the heart of this interview documentary following the actress on a run of *Doctor Who* engagements she made in the UK this summer, including signings, stage talks – one making a 25-minute 'extra' – and the recording of the Eighth Doctor audio *The Next Life*, reuniting her with Paul McGann.

Stuart Manning's film is a very slick and professional piece of work, that moves a lot faster than the average *Myth Makers* ►

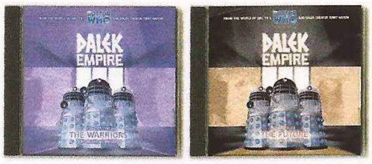
◀ release or BBC DVD interview. Its graphics and David Darlington's easy-on-the-ear music lend it the feeling of daytime TV, but it's no worse for adopting that breezy air. Ashbrook recalls the TV Movie with a lot of affection. She praises all her co-stars but admits to the dynamic changing once Eric Roberts came aboard. "Everything became a lot quieter," she says. "Perhaps he had some method thing going on." Real criticisms she saves for herself. Ashbrook admits to being a 'hypercritical' actress who hates watching her own performances, considering herself to be a bit over the top. This is why she thinks working with McGann – whom she calls "the king of underplay" – was good for her.

The McGann reunion is the highlight of the disc, with the two likening their experience of filming the Movie to *Hansel and Gretel*, in the way that they felt like two kids adrift. *Next Life* writers Alan Barnes and Gary Russell turn up to tell us a bit about the plot and why Ashbrook isn't playing Grace – she's not part of their BBC deal. Russell argues that it's more interesting for Daphne to create someone new, but I'm not convinced that if circumstances were different they wouldn't have jumped at the chance of having Grace and the Doctor cross paths.

▼ *Daphne Ashbrook and Paul McGann are reunited 8 years on from the TV Movie.*

Ashbrook is a gregarious character who admits she can be very loud and 'Hollywood'. She still isn't that clear on the original show she and McGann were re-making in 1996 – she hasn't seen any of the old episodes and what she's heard is only the usual about wobbly sets. She has, though, done some reading on the TV Movie's production, which has put her in the picture about the controversial kiss and benefits the interview enormously. Overall, hugely enjoyable and one of the best releases of its type.

VANESSA BISHOP



DALEK EMPIRE III

5. THE WARRIORS
6. THE FUTURE

AUDIO DRAMA Big Finish | **BY** Nick Briggs
PRICE £9.99 each | **OUT** Available now
WWW bigfinish.com

NOW THERE'S 11TH-HOUR SUSPENSE and then there's this kind of brinkmanship which makes the tensest cup final penalty shootout seem like a friendly kick-about. For five discs now, I've been in some doubt as to whether the final Dalek saga before their return to the screen will connect into a coherent whole; progress is hard register since it is dependent not on the perceptive listener putting the pieces together and second-guessing events, but on the protagonists letting important facts out piecemeal, either on a whim or for having been begged to by another character.

That's why in Chapter 5 I identify so much with Steven Elder's Siy Tarkov, the bewildered investigator, first infected with the NFS virus and then mysteriously cured in the Daleks' Healing Zone. When he finds himself caught up with the unsettling Dalek 'demon' constructs, Galanar and Elaria, he gets as impatient as you or I might when we suspect that we aren't being told everything. Although one of the essential skills in appearing in SF drama (especially, as here, without the crutch amazing visual effects) is to make the incredible seem believable, this terrific performance takes this to a new level of excellence by emphasising how hard Tarkov finds it to believe what he is told by the demons.

So much for reality. This instalment opens with a pinch-yourself sequence for rookie planetary warden Kaymee in a kind of Dalek nursery within the Healing Zone. This is truly the stuff of nightmares – Alice in Horrorland if you like. On first listen, one is not entirely sure what it all means. When the guarding Dalek declares that he is her father, is he being literal, metaphorical, or simply absurd? But like a trapped mountaineer succumbing to the fatal comfort of hypothermia, Kaymee finds the Dalek nutrient she is fed to be quite palatable, and reacts to the changes in her body it produces with appreciation rather than the horror of *Revelation of the Daleks*' Arthur Stengos.

I'm still uneasy about the way that Commander Saxton's team of wardens so effortlessly constitute the crew of a starship. Perhaps I too literally interpreted them as being the kind of forest rangers who look after nature in National Parks, but it would be unusual, you'll agree, for the crew of a contemporary warship, for example, to be drawn from the staff of the West Highland Way Conservation Bureau.

It's telling that I had to go back to the disc and check what the final cliffhanger for *Dalek Empire III* actually was. With focus now on Velyshaa, resting place of Kalendorf (the man wot won it for us last time), and the history of his previous victory offering vital intelligence to both sides, I was amazed to find that it was the criminally underused Dalek Supreme offering a limp threat to blast the wardens as soon as the Daleks were in range. Not just the Dalek Supreme, but her subjects as well have been neglected in favour of the humans (and near-humans) in this series, and I have missed the conflicts, stand-offs and ultimatums that make the Daleks what they are at their best. Happily, Chapter 6 restores the dodge-the-Dalek excitement somewhat.

In *Dalek Empire*'s compelling closing confrontation between protagonist Galanar and the Dalek Supreme, the inexorable realisation that war and evolution are pretty much the same thing is made plain – either the Daleks defeat humanity by using their genetic plague to mutate us all into their own kind, or humanity, in order to defeat the Daleks, will need to steel themselves, become so-single minded, and so ruthless, that they might as well have gone for the mutation in the first place. Either way, the Dalek values have won.

> "The final scene redeems the whole series."

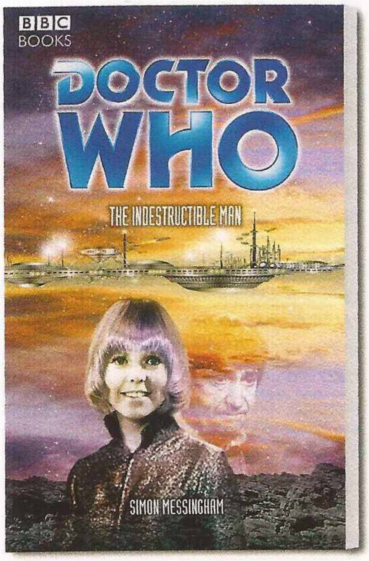
How one reacts to the conclusion of *Dalek Empire III* really depends on how cynical the listener is. On one level, it's down to whether or not you believe that only partially rehabilitated Dalek agent Elaria sent Kalendorf's vital information on the Daleks back to humanity to warn them. But less specifically, it depends on what the Dalek Supreme thought of *Dalek Empire III*. Like *Dalek War* before it, the whole adventure is one related by the hero to his enemy. After a face-off in which David Tennant shows most of the television Doctors how they should have spoken to their foes (it should be required listening for Christopher Eccleston), Galanar appeals to the human side of the of the Dalek Supreme's mongrel mind, in one of those "What is 'love', Captain Kirk?" moments. Friendship is what makes us human. Will she (Yes, "she".

Pay attention, now!) buy it?

This final scene redeems the series. It will frustrate those who like to see the goodies walk off into the sunset, grimly paring down the cast until the world is just a few people, but it does make for more focused, stronger drama, and fixes the series' big problem – there were too many characters. A couple of chapters could easily have been lost, preferably taking the Graxis wardens with them. Commander Saxton and her team were neither worldly operators like Galanar and Tarkov, nor complete innocents who might stir more audience identification, but instead an off-the-peg set of SF civil servants.

I can't really decide whether this Dalek saga should have run to a third series. I was disappointingly correct about the Daleks' aim, and conquest through mutation makes them seem rather indistinguishable from the Cybermen. Nevertheless, without it, we'd have been criminally denied such memorable performances from Steven Elder and David Tennant. Whether or not he should have left the Daleks behind after *Dalek War*, Nicholas Briggs should definitely quit while he's still ahead, and take his formidable talent to a fresh challenge. Lest I be accused of not practising what I preach, I'm going to follow that advice (apart from the bit about 'formidable talent', obviously) myself. Goodbye!

DAVE OWEN



DOCTOR WHO
THE INDESTRUCTIBLE MAN

NOVEL BBC Books | **BY** Simon Messingham
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

THERE'S SOMETHING OF A GERRY Anderson revival going on, with the recent *Thunderbirds* movie, and a new, computer-generated *Captain Scarlet*. It's hardly a shock, then, to see *Doctor Who* pastiche the work of the puppeteer equivalent of Terry Nation. *The Indestructible Man*, with its lurid wrap-around cover featuring a purple-wigged Zoe, a flying airbase, and an astonishing blurb that crams in as much plot as a season of *UFO*, wears its influences on its sleeve. Author Simon Messingham certainly can't be accused of misleading advertising, as the novel itself is every bit as steeped in Anderson lore (sometimes impenetrably so) as the cover suggests, right down to the all-ladies pilot crew, the Straker-ish Bishop, and the Scarlet-esque Indestructible Man himself.

The book begins with a prologue set in 2068, packed with the living dead attacking the Indestructible Man as he destroys the lunar base of the alien Myloki. Though it's brief, this opening sets the tone for the rest of the novel – the invasion of 2068 is as important to the story as the events in the 'present day' of 2096, with Messingham keen to explore the lingering effects of the war on it participants, and on Earth society. It's a technique that's reinforced through continual excerpts from a history book telling the story of the original Myloki invasion, and which sheds light on the new invasion of 2096.

From the TARDIS crew's point of view, this is one of their longest adventures. We first encounter the Doctor long after he arrived at the floating SKYHOME base and was shot through the head, apparently fatally. Six months later, he's just regained consciousness, surprised to find himself a prisoner of SILOET – an organisation set up to counter the alien menace – and interrogated by its head, Commander Bishop. Bishop, who has all the subtlety of a clenched fist, believes the Doctor to be a third 'indestructible man' agent of the Myloki, vanguard of a new assault on Earth.

While the Doctor's been locked away, Jamie has become a footsoldier of the shattered London authorities, and Zoe is an enslaved office assistant, considering a proposal of marriage from her boss. It's in these early scenes that Messingham is at his best. The devastated London is straight out of the *Quatermass* films, while the scenes where Jamie has to clear the Mylokis' zombified "Shiners" from a run-down tenement feel exactly like the opening to Romero's *Dawn of the Dead*. The sequences featuring Zoe are rather less well done – her six-month sojourn from her friends (both of whom she believes to be dead) is barely sketched in, and her engagement to the dashing Mark Khan is cursory and out of character for this logical and slightly frosty companion.

▲ *The Season Six TARDIS team have to come to terms with wholly new ways of life in **The Indestructible Man**.*

> "This is a long adventure for the TARDIS crew."

Once the three travellers are brought back together and the focus switches from London to the SKYHOME facility, the novel loses some of its energy and focus, and the Anderson references start to grate. Particularly irritating are the 'Sharons' of 'Global Response', and the scene where Zoe is made to wear a purple wig – camp, sniggering references like these work to the book's detriment, sitting uneasily with the serious intent of the story. Some of the writing annoys as well. There's a lot of charmless expository dialogue. Equally inelegant are the short, punchy sentences that illustrate Bishop's pugnacious character, which get tiresome very quickly.

Where the book does stand out is in the scale of the plot. Season Six is notable for turning away from the claustrophobic, base-under-siege back-drops of the early Troughton years in favour of the broader horizons of *The Seeds of Death, The Space Pirates* and *The War Games*. *The Indestructible Man* thinks big, jumping from location to location at a great pace. Equally impressive is Messingham's treatment of the title character, whose fate is sympathetically handled, and of the alien Myloki. Lovecraftian, dimension-hopping monsters are ten a penny in *Doctor Who* just now, but the Myloki stand out in being truly unknowable.

Epic in scope, fast paced and never boring, but undermined by some poor jokes and occasionally crass execution, *The Indestructible Man* is perhaps more of a *Terrahawks* than a *Captain Scarlet*.

MATT MICHAEL ■

▼ *An Indestructible Man, yesterday.*

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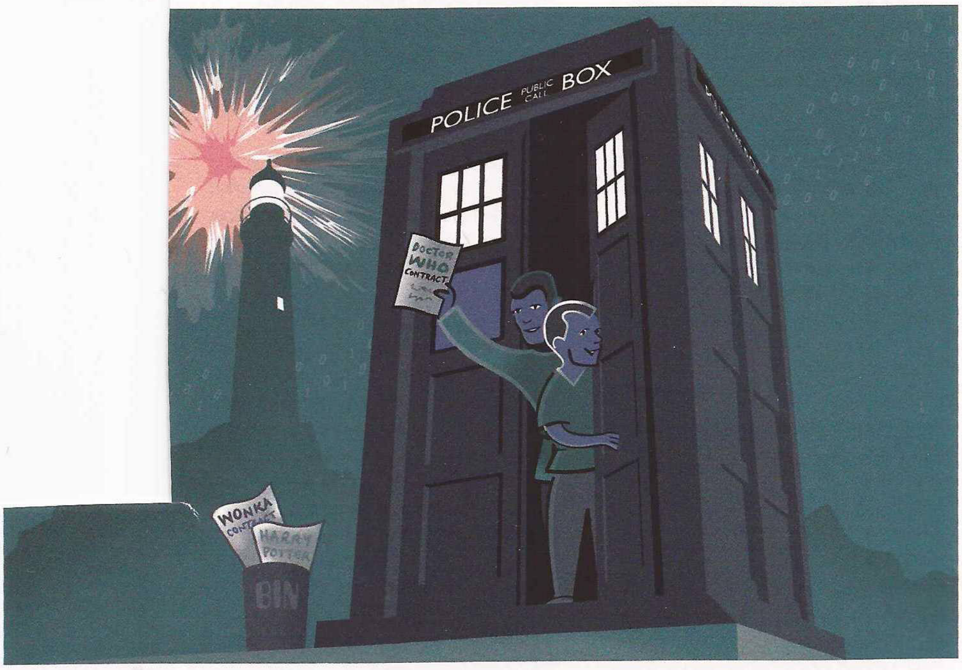
NOTES

EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES...



4 That undertakers in Victorian times did not write the name of their company on the side of the hearse. Except in one case.

5 That it's very funny, working with an actor who's a *Doctor Who* fan. Though funnily enough, I didn't learn this on the set of *Doctor Who*, but on *Casanova*, currently filming in Manchester for next year's BBC schedules (it's racing *Doctor Who* to the screen). David Tennant, a brilliant actor, a lovely man, and a Big Finish stalwart, is playing the man himself, and rehearsals are a right old laugh. We're honoured to have Peter O'Toole playing the Older Casanova, and at one point, both young and old versions of the character appear in the same scene. I tell David not to touch him, or they might explode and short out the time differential. Ho ho. Later, there's another scene where Casanova begs for his patron's life... in front of Three Doctors. Oh, we hoot. And then there's a problem – David's got brown eyes, Peter O'Toole's are famously blue, how are we going to sort that out? Easy. Stand in front of an exploding lighthouse. Oh my sides. You had to be there.

6 *Doctor Who* fans don't give a toss about what's happening on *Casanova*.

7 That I won't be sure how to write this column in a few months' time. New viewers will be reading, I hope. Come into the light! But chuck around too many time differential and exploding lighthouse jokes, and they might scarper off to *The Battlestar Galactica Puzzle Book*, or something. But cater solely for newcomers, and then the old, faithful readers (like me) might wander off. What do we do? Clayton, what the hell do we do?!

8 We keep going and blunder through it, just like we've always done. That's what we do.

9 That in Episode 7, *The Long Game*, Draft Two, the word 'Nottingham' has changed to 'Manchester.' Oh, and a little trim means that Episode 3 has lost the word 'lobster.'

10 Apart from the word 'lobster', the number of deleted scenes we have gathered, after the edit of the first five episodes, for possible DVD release, amounts to... zero. Everything's going on screen. Everything! Just as it should be, just as we planned. (And we'll find plenty of other ways to make the DVDs wonderful.)

11 Episode 13 contains the words 'war,' 'surfboard' and 'life.'

12 That it's very difficult to employ persons of restricted growth when, as Phil Collinson says, 'Bloody Gringott's and the Chocolate Factory are filming at the same time!'

13 When I'm in Manchester, my *Doctor Who* rushes arrive at seven in the morning. I hate *Doctor Who*.

14 When I'm in Manchester, I get to watch new *Doctor Who* at seven in the morning! I love *Doctor Who*!

15 Much of this new series is being made while no one is watching. At the Mill, in London, they spend long, long days pouring their genius into the computers. And when it's all designed and plotted and tweaked and signed off, then they press a button... and leave. The images are rendered overnight. Outside, Soho continues unaware, all taxis and couriers, drunks and tourists, the loved and the unloved, rain and neon, until even the neon's gone and the city goes dark, while silent machines create monsters and spaceships out of nothing but numbers.

"Bloody Gringott's and the Chocolate Factory are filming at the same time..."

16 The incidental music for the new series of *Doctor Who* is being written by Murray Gold. He is a genius! One of the greatest, most unique minds I've ever met, and a bit of a fan, too. Which is lucky, cos he's probably the most in-demand composer in the whole of TV Land – *Shameless, Clocking Off, The Second Coming, Vanity Fair, Mine All Mine*, you name it, he's done it, and brilliantly so – but a love of the programme brought him home! Murray and I first worked together on *Queer As Folk*, and within five minutes of meeting, we were discussing *The Ark In Space*. And Murray was in school with that *Doctor Who* expert who won *Mastermind*! It's a small world, and so prone to invasion.

17 I am hungry now, yum yum, goodbye. ■

Illustration
BEN MORRIS

COMING IN **DWM** 353

◄ JUST A MOUTH ON LEGS!

The outspoken **Janet Fielding** grants **DWM** a rare interview – so don't expect her to hold back on her *real* opinions about her time as Fifth Doctor companion Tegan Jovanka...

◄ VICTORIAN VALUES

We catch up with new series writer **Mark Gatiss** who tells all about the Doctor's meeting with Charles Dickens in *The Unquiet Dead*...

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McCoy-era script editor **Andrew Cartmel** takes us on set for the recording of *Remembrance of the Daleks* in the second part of his fascinating feature.

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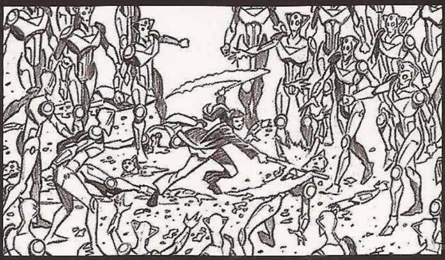
Andrew Pixley returns with a special *Archive Extra* detailing the making of the hit 1965 movie *Dr Who and the Daleks*. Was it a widescreen dream or a Technicolor nightmare?

BEHIND THE SCREENS

More new series gossip from executive producer **Russell T Davies** in his unmissable *Production Notes*!



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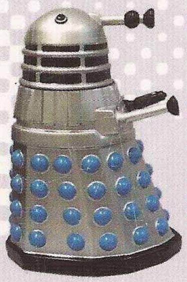

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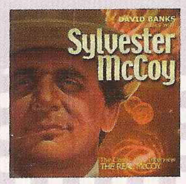

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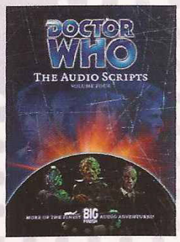

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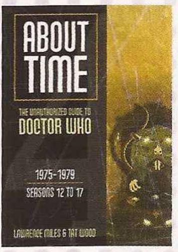
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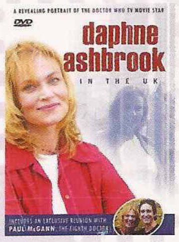

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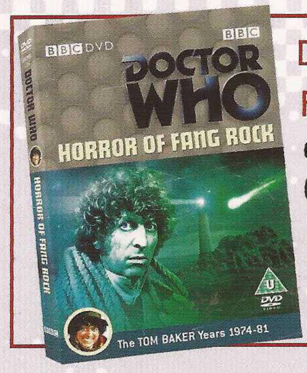

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